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Michaelmas Half-Term begins November 10.

Entrance Exam. therefor, November 7, at 2.

Fortnightly Concerts, November 5 and 19, at 8.

Lectures every Wednesday, at 3.

On November 2 and 9, by W. S. Rockstro, Esq.

On November 16, 23, and 30, by Walter Macfarren, Esq., R.A.M.

Last day for completing entry for the Metropolitan Examination, 1892-3, November 30.

F. W. RENAULT, Secretary.

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KENSINGTON GORE.

President: H.R.H. THE PRINCE OF WALES, K.G.

Director: Sir GEORGE GROVE, D.C.L., LL.D.

HALF-TERM.

The Half-Term will commence on November 7.

EXHIBITIONS.

To be competed for during the term: Three Council Exhibitions—one of £15 for Students of three terms standing; two of £20 each for Students of six terms standing.

ASSOCIATE.

Associate of the Royal College of Music (A.R.C.M.)—The next examination for certificate of proficiency with the above title will take place at the College, on March 27 to 30, 1893.

The list of pieces in which Candidates will be examined and other particulars may be obtained from Mr. George Watson, Registrar, at the College.

Application forms must be returned with the examination fee so as to be received at the College not later than February 13.

CHARLES MORLEY, Hon. Sec.

GRESHAM COLLEGE.

MICHAELMAS TERM, 1892.

Professor BRIDGE, Mus. Doc., will deliver his Lectures as follows:—

TUESDAY, November 15.—"The Triumphs of Oriana." (No. 3.)

WEDNESDAY, November 16.—"Haydn in England."

THURSDAY, November 17, and FRIDAY, November 18.—"A Talk about the Orchestra" (the Percussion).

The Lectures are free to the public, and commence at 6 o'clock p.m.

GLOUCESTER CATHEDRAL.

The WINTER SERIES of FREE RECITALS are fixed for the following dates:—

November 10, 24.

December 8, 26.

January 12, 26.

February 9, 23.

March 9, 23.

C. LEE WILLIAMS, Palace Yard, Gloucester.

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SYLLABUS A.

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LAST DAY FOR RECEIVING FORMS OF APPLICATION FROM CANDIDATES—

JANUARY 31, 1893.

THE PRELIMINARY LOCAL EXAMINATION (Paper Work) for CANDIDATES in PRACTICAL SUBJECTS will take place at the various Centres on February 22, 1893.

THE FINAL LOCAL EXAMINATIONS for CANDIDATES in PRACTICAL SUBJECTS will commence on and after March 28, 1893.

THEORY OF MUSIC EXAMINATION (Paper Work) for CANDIDATES entering for THEORY will take place at the various Centres on February 22, 1893.

SYLLABUS B.

LOCAL SCHOOL EXAMINATIONS.

LAST DAY FOR RECEIVING APPLICATIONS FOR REGISTRATION FROM SCHOOLS AND TEACHERS OF MUSIC—

FEBRUARY 27, 1893.

THE LOCAL SCHOOL EXAMINATIONS will be arranged in Circuits, and will be conducted by a School Examiner appointed by the Board.

They will be held during four periods as follows:—

(a) December.

(b) March, April.

(c) June, July.

(d) October, November.

Schools and Teachers will, so far as is practicable, be allowed to select the period which they prefer for Examination, provided that they notify the same to the Secretary within seven days after receiving notice that their Applications to be Registered have been accepted.

NAMES OF CANDIDATES FROM SCHOOLS AND TEACHERS OF MUSIC can only be entered on Forms supplied from the Office, and must be sent with the Examination Fees as follows:—

For period (a) not later than December 1, 1892.

" " (b) " " " February 4, 1893.

" " (c) " " " May 13, 1893.

" " (d) " " " October 4, 1893.

Copies of either Syllabus may be obtained at the Central Office, 52, New Bond Street, London, W.

GEORGE WATSON, Secretary.

PROFESSIONAL NOTICES.

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For Oratorios, Concerts, Lessons, &c., at 20, Conduit Street. Address, Leicester Villa, Ealing, W.
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For Concerts, Oratorios, At Homes, &c., address, Katherine Terrace, Ashton-under-Lyne; and Messrs. Forsyth Bros., Manchester.
- MADAME BARTER (Soprano)**
For Oratorios, Concerts, At Homes, &c., Westbury Road, Wood Green, N.
- MISS VINNIE BEAUMONT (Soprano)**
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MISS EDITH NOTT BOWER, Town's End, Richmond, Surrey (Pupil of Mr. William Shakespeare), for Oratorios, Concerts, &c. Will take pupils. Agent, Mr. D. Mayer, 18, Great Marlborough Street, W.

MISS FLORENCE CROFT (Contralto) (Gold Medalist, L.A.M.). Engaged: November 1, Middleton Hall; 3, Woodford; 7, West Ham; 8, 9, 10, Stratford; 14, 15, Bermondsey; 17, West Ham; 22, Walworth; 25, 26, Brixton; 29, Bloomsbury. 88, Lady Margaret Road, N.

MISS MARGARET HOARE requests that all communications respecting Engagements for Concerts, &c., may be addressed to her at 15, Mowbray Road, Brondesbury, N.W.

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MR. HAYDN GROVER (Alto, Temple Church), at liberty for Special Sacred Festivals, Concerts, Banquets. Terms, 55, Elm Grove, Peckham, London.

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M. HENRI G. RIVIERE (Alto), Vicar-Choral of Wells Cathedral (late Principal Alto, St. Andrew's, Wells Street), is open to accept Engagements for Oratorios, Concerts, Church Festivals, &c. A Quartet provided. Address, The Cathedral, Wells.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1892.

ROBERT FRANZ.

THE great song-writer passed peacefully away to his rest on the 24th ult., in the city where he was born on June 18, 1815. He had all the advantages of a good education placed before him, but his predilection for the study of music led him to neglect other work. It is curious to note that the father of the illustrious composer of "The Messiah," also born at Halle, detested music and musicians, and opposed his son's wishes, and that more than a century later we find Robert Franz's parent acting in a similar manner towards his son. At length, in 1835, young Robert was placed under the well-known F. Schneider at Dessau, in order to study harmony and counterpoint. On his return home he led a dreary, aimless life until the year 1843, when he was appointed Organist of the Ulrichskirche and Conductor of the "Singakademie," and subsequently "Königlicher Musikdirector." In 1861 the title of Doctor of Music was conferred on him by the University of Halle. Already, in 1841, his hearing became impaired, and this affliction, coupled with a serious nervous disorder, caused him to give up writing. It was, however, only in 1885 that he resigned his post of musical director at the University. Pecuniary troubles followed, but these were considerably alleviated by the generous exertions of Liszt, Joachim, and others, who organised a series of Concerts which realised the sum of £5,000. His latter years were devoted to editing the works of Bach and Handel. He married Marie Hinrichs, who was also a composer of songs. It was only last summer that Robert Franz presented the writer of these lines with a set of his wife's songs, at the same time pointing out those which pleased him best. Marie Franz died in May, 1891. In 1885 the seventieth birthday of Robert Franz was duly celebrated at Halle, and on that occasion the composer published, under the title of "Albumblatt," his first composition for the pianoforte.

Robert Franz is known chiefly by his songs, which rank next to those of the greatest song-writers, and higher praise than this is scarcely possible. It was in the year 1843 that he published his first set of twelve, and of these Robert Schumann remarked: "Of the songs of Robert Franz much may be said; they are no isolated phenomena, but stand closely related to the whole development of our art during the last ten years." And again in the same article: "He aims at something more than well or ill-sounding music; his desire is to reproduce the poem with its real depth of meaning." Franz's second set of songs was dedicated to Schumann, the third to Mendelssohn, and the fourth to Liszt. The last-named composer, who wrote a long and remarkable article on Franz's songs in the *Neue Zeitschrift für Musik* of 1855, afterwards reprinted as a brochure, says: "His songs are mostly moods which are absorbed in themselves, and rarely tend dramatically beyond themselves." And again, the unobtrusive character of Franz's music has been aptly described by a modern writer, Mr. Fred. Niecks, the present Professor of Music at Edinburgh University, in the following sentence: "Robert Franz is like one of those quiet, unpretentious people you are apt to pass heedlessly by in a crowd, but who, if you once come in close contact with them, fascinate you, draw you to their hearts, and there hold you with fetters light as gossamer,

strong as iron." And what Franz wrote about himself as a song-writer will certainly not be out of place here. He says: "That I almost exclusively cultivated the song-form and wrote only very little else, was at first the consequence of an irresistible need; afterwards I became convinced that in this form culminated my most individual contents. It was, therefore, a matter of principle with me not to leave this path, and it is not likely that I shall try my fortune on other roads." In the matter of original composition, he never left that path, but, advancing steadily along it, achieved lasting fame.

The number of Robert Franz's songs exceeds 250. His favourite poets were Heine, Lenau, Rückert, and Burns. Of the songs, thirty of the best have had English words adapted to them by the late Mr. Francis Hueffer, one of the composer's most sympathetic admirers. These have helped to popularise Robert Franz in this country, but now German is becoming more familiar and they are heard in both languages. The fact that Franz's songs do not often appear on concert programmes does not prove that they are ignored, for most of them are for home enjoyment rather than for concert use. Besides his achievements in the department of song, Franz became known through his "additional accompaniments" to Handel's "Messiah" and "L'Allegro, il Penseroso ed il Moderato," Bach's "Mattäus Passionsmusik," Magnificat, and other works. Widely differing views have been expressed with regard to their merits, and the present is certainly not the moment to open up the vexed question. But even in this brief record of his life and art-work, his attempt to revivify the scores of old masters cannot be ignored. To him it was a labour of love, and even those who question his methods would scarcely doubt his sincerity and earnestness. Robert Franz has fully expounded those methods in his "Oeffener Brief an Eduard Hanslick," published in 1871, and his preface to his score of "The Messiah" also contains much that will prove serviceable to those who desire to become further acquainted with the matter. Essays on Robert Franz's songs and arrangements have been written by Saran, Ambros, Liszt, Hueffer, and others. Now that the composer has at last paid the debt of nature, attention will, for a time, be specially directed to his songs, but future generations will still respect his memory and enjoy his music; and to Franz Schubert and Robert Schumann will be added the name of Robert Franz.

BEETHOVEN'S SKETCH BOOKS.

By J. S. SHEDLOCK, B.A.

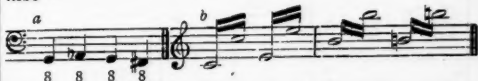
(Continued from p. 592.)

CHAMBER MUSIC, &c.

OF the two Sonatas for pianoforte and violoncello (Op. 5), No. 1 in F is only represented by the opening bars of the principal theme of the *Allegro* :—



with the second bar in the form in which it appears at the commencement of the development section; also—



and other rough memoranda which indicate that Beethoven was working at the first movement.

Of the Sonata in G minor (No. 2) there is more to be said. There is a long sketch of a piece, apparently

for pianoforte and some stringed instrument, in which occurs the following—



The piece was never finished, and from these and other passages we may perhaps consider the G minor Sonata indirectly evolved from it. The opening phrase in the major key of this sketch presents, indeed, a foreshadowing of the Trio of the third movement of Beethoven's Symphony in A, for it commences—



and a little farther on we have—



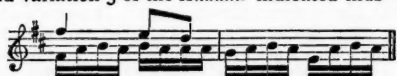
which certainly recalls the prominent horn passage in the same movement.

On another sheet there are actual sketches for the first movement of the G minor Sonata, and from their close resemblance to the printed version the work must have been already far advanced. For a well-known passage in the *Coda* Beethoven, however, writes—

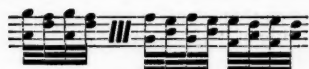


not one of which represents the master's latest word; this was how he tried, tried, and tried again.

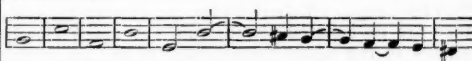
In chapter 46 of his "Zweite Beethoveniana" Nottebohm describes two sketch books of the years 1798 and 1799, both of which are of importance in connection with the history of the origin of the Quartets (Op. 18). In the second of these books (formerly in the possession of Aloys Fuchs, afterwards in that of F. A. Grasnack) there are sketches of the first, second, and last movements of the Quartet in A (Op. 18, No. 5). Nottebohm also informs us that some sheets of that sketch book are missing. The half sheet marked 152 in our Notirungsbuch may very possibly be one of those missing sheets. On it we find variation 3 of the *Andante* indicated thus—



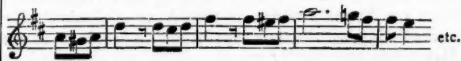
and variation 5 thus—



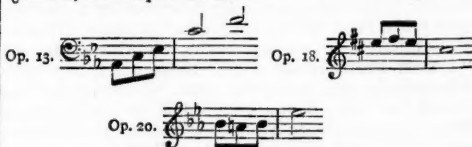
Then there is a long sketch of the *Finale* almost down to the double bar, with the second subject in E presented in a somewhat different version from the printed one—



By the way, the resemblance of this theme to the one in A flat in the *Rondo* of the Sonata *pathétique* is striking. Beethoven was engaged in writing both works at about the same period. Of another work, the Septet which also then engaged his attention, we seem to catch a glimpse in the following—

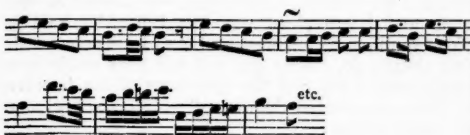


Those three up-beat quavers are in the Sonata, Quartet, and Septet themes—



In other cases it will also be found interesting to compare works composed at the same time, and to note certain outward resemblances of figure and theme; but to this attention has already been called. See, for instance, the Sonata (Op. 53) and the Quartet in E minor (Op. 59, No. 2).

On sheet 81 there is a long sketch of the *Andante* of the Pianoforte Quintet in E flat (Op. 16), which was played by Beethoven at Vienna on April 2, 1798. The theme is given, but in less ornate fashion than in the printed version—



The form of the oboe solo passage seems to have been, for a time, uncertain. We have—



and at the top of the page, probably an afterthought—

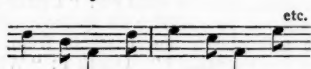


The bars leading to the second entry of the theme on the pianoforte are written somewhat *à la Liszt*, thus—



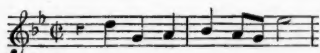
and so, with certain differences, the sketch (which occupies a whole page) goes down to the very last bar of the movement. On the other side of the page is a fairly long sketch of a movement in E with the superscription *Sinfonie*.

In another part of the *Notirungsbuch*, and on similar paper to the above, is the second subject of the *Rondo* of this Quintet—



The *Notirungsbuch* contains the *Minuetto* and *Trio* of the Sextet (Op. 71), written out in score; on another sheet there are a few bars relating to the *Finale* of this work.

Mention has been made in these articles of fugue themes and of fugal work, relating evidently to the days when Beethoven was being initiated into the mysteries of counterpoint by his teacher, Albrechtsberger, but to our previous remarks and illustrations one or two additions of interest may be made. On the first page of a half sheet (marked 45) the first eight bars of Handel's great Fugue in G minor—



are written down. Why Beethoven wrote thus much and no more it is, of course, impossible to say. The eighth bar, with a plain bar-stroke, is immediately followed by a scale passage in 6-8 time. This is not

the only bit of Handel to be found in the sketch books. In one there is the commencement of "I know that my Redeemer liveth," written down in a sort of score-sketch (for flute, clarinet, and bassoon).

Among a lot of short sketches we come across the following light canonic imitation—



uns 2 Variat.

and on another sheet the two following canons in the unison—



and



On page 158 there is an interesting *fugue à quatre* of thirty-eight bars on the following theme—



From the *Notirungsbuch*, as of old from the enchanted gardens of Armida, it is indeed difficult to escape, though our subject-matter is by no means exhausted. On many a page are unfinished sketches which tempt one to pause and speculate as to what they were or what they might have become; there are mysterious notes, reminding one of the

eccentricity and genius displayed by Turner in some of his drawings, and tempting one to unravel their secrets; and there are mystic signs, like the hand-writing on the wall, but, alas! without a Daniel to decipher them. For the present, however, we must leave this magic and fascinating volume. It is to be hoped that the patience of our readers has not been too severely taxed; for it is one thing to gaze on the master's sketches, another thing to describe them. The style of writing, the size or shape of the notes, indicates now care, now impatient haste; the scratchings out and alterations give, as it were, a reflection of the composer's processes of thought; the colour of the notes (in pencil, black or red ink) suggests varying degrees of meaning; and finally the juxtaposition of sketches differing in key and character, and the confusion which reigns supreme on many a page, present almost a photograph of the vivid workings of the master's brain. Without a sight of all these things even the most interesting of the sketches quoted lose much of their life and importance; they bear a relation to the autograph sketches somewhat similar, perhaps, to that which the handmarks themselves of Beethoven bore to the thoughts by which he was possessed when he penned them. In our concluding article next month we shall speak about the birth of a Symphony—viz., the "Pastoral."

(To be concluded.)

FROM MY STUDY.

Evalina called the other day with her uncle's congratulations upon my return to town. I made many inquiries as to the state of my old friend, and learned with some concern that he continues to write what he calls poetry. "He does not compose so many ballads as formerly," quoth Evalina, "but has taken to more serious things, elegies and such like. I fear that he has begun an epic, and have heard something about a drama in blank verse." "My dear," said I, "this is serious. I am deeply sorry for your uncle. Has his condition been aggravated by the death of Tennyson?" This was an artful question. I knew what was coming when the maiden flushed and her little hand stole into the recesses of a bag she was carrying. "Dear Mr. X.," exclaimed Evalina, "it had a very bad effect indeed. Uncle sat up all one night working hard, and tearing up, oh! so many sheets of paper. But he achieved what he called an act of poetic homage, and—don't be angry, please—he has sent it to you by me with a request for its publication in one of your chatty articles." With this the child laid before me an envelope inscribed in my friend's well-known hand. "Evalina," said I, "this is ridiculous. Is your uncle posing as a candidate for the Laureateship?—the attitude ascribed to everybody who has written lines on this subject, and therefore one to be religiously avoided." "I am very sure," said Evalina, "that he has not considered that matter. But he is proud of his little poem, and I—if you will excuse me, dear Sir—don't think so badly of it myself." "Tut, tut, child," I cried, "are you an aider and abettor in his folly? However, let me look at the precious effusion." So saying, I opened the envelope and read. Now I am myself no judge of poetry, being inclined to look upon that form of literature in much the same light as did Mr. Thomas Carlyle. Nevertheless, I am not debarred from criticising the thing by the fact that I do not like it and know nothing whatever about it. Hence I remarked judiciously: "With all respect to you, my dear, and all proper regard for my friend, the author, this is very poor stuff indeed." "Please, Mr. X.," quoth the

damsel, "in what consists its poverty?" I evaded the question, remarking that I could only give satisfactory answer to an expert. "Oh! but you will print it, won't you?" pleaded Evalina. "H'm, child—only on condition that I be allowed to wash my hands of all responsibility. But there is another consideration: the Editor of THE MUSICAL TIMES may object to open his columns for the reception of—" "Nay," was Evalina's timely interruption, "he is known to be a most amiable man." "Amiable, but dutiful," said I. "Ah, well! dear Mr. X.," returned the maiden, brightening, "you send on the poem and I will plead with the Editor." Said I, "You shall have your way, as far as I am concerned. You always do. Now go, and tell your uncle how deeply sorry I am that the symptoms of his disorder are more aggravated than ever." Here are my poor old friend's lines:—

Like thine own Arden, thou hast "crost the bar,"
And sailed o'er seas mysterious to the Golden Isles;
Yet not forgetting thy dear England there,
If it so be that memory survive,
And earthly love lives on in blessed souls.
My fancy paints thy Spirit's glad return,
After long years, to see again the home,
And them who dwell therein; listing sweet talk
Of one who liveth still in English fame,
Whose music waketh yet the Island lyre.
What if thou find'st another in thy place,
O'er all thy fair dominion holding rule?
What if thy country hear another's song,
And loves the singer? E'en so must it be,
For Art's inheritance will lack not heirs
Whose voices, fresh as tune of birds in spring,
Shall charm the ear with strange new melodies.
Yet may'st thou know thyself our own,
And, in the evening hush or Sabbath hour,
Mark the clear cadence of thy rhythmic chant
O'er all the vocal land, constant and low,
Like murmurous anthems of the solemn sea
Heard inland in the quiet of the night.

Evalina had scarcely left me before Y. called with crusty congratulations, which, as not being an ensample for ceremonial procedure, I forbear to repeat. These over, said he: "Country air has a strange effect on some people. I read your gush about the blackbird, the robin, the hill-top, and all the rest. What are you becoming? A Jefferies without insight?—a mere wordy vapourer?—a retailer of cheap sentiment? Faugh! Stay in town, where sometimes you do avoid writing nonsense." I answered nothing, and he went on: "I have another complaint against you. Why fill up those articles of yours with talk about, and extracts from, ballads neither true nor beautiful?" Quoth I: "Why don't you send me a paper on musical fallacies?" "That's not the question," said he; "and if it were, let me tell you that facts wherewith to explode fallacies are sometimes hard to run down and bag. But better do nothing than inflict upon the public column after column about folk who never existed, and if they had lived, would have been whipped or hanged." "Y.," I remarked severely, "you are a Philistine." "Pooh," was the reply, "call me something else if you want to hurt. Gath and Askelon were decent places to dwell in when David saw Bathsheba. We did not compass the death of Uriah. Keep to the point, which is useful facts *versus* worthless ballads." "But what," I exclaimed, "is the good of discussing with Mr. Obstinate, who would not be persuaded though one rose from the dead?" "Certainly not," chuckled Y., "I don't believe in ghosts." "Nevertheless, you must have some respect for high authority. You know Aiken?" "He had talents," growled my friend, "and has, long ere this, been chastised for not turning them to better account." "Listen to

Aiken," I went on: "The ballad may be considered as the native species of poetry in this country. It very exactly answers to the idea of original poetry, which is confined to description of external objects, and the narration of events, and is strictly rude, uncultivated verse ("Hear, hear," from Y.) in which the popular tale of the times was recorded. . . . Many of the ancient ballads have been transmitted to the present times, and in them the character of the nation displays itself in striking colours. The boastful history of her victories, the prowess of her favourite kings and captains, and the wonderful adventures of the legendary saint and knight-errant are the topics of the rough rhyme and unadorned narration, which was ever the delight of the vulgar (a chuckle from Y.), and is now an object of curiosity to the antiquarian and man of taste.' (A snort.) Now hear Addison: 'An ordinary song or ballad, that is the delight of the common people, cannot fail to please all such readers as are not unqualified for the entertainment by their affectation or their ignorance ("Oh, oh"), and the reason is plain, because the same paintings of nature which recommend it to the most ordinary reader will appear beautiful to the most refined.' ('Rubbish.') Shall I go on to quote from Dryden and Shenstone; from Pepys ('Old twaddler') and Selden; from Lamb, who called ballads 'Vocal portraits of the national mind'; and from Longfellow, who styled them 'gipsy children of song, born under green hedgerows, in the leafy lanes and by-paths of literature, in the genial summer-time'?" "Good day," said Y., and went out with a bang of the door, I shouting after him: "Don't forget the musical fallacies." "Fallacy yourself," he roared back.

Histories of musical festivals are in evidence just now, and I learn that even the Cardiff Festival, which is but a year old, has already found its historiographer. A complete collection of these works would be of interest and some value, but it is somewhat difficult to make. After halting a considerable time, I have recently, however, taken another step toward that end by securing a thin brown-paper covered quarto entitled "An Account of the second Yorkshire Musical Festival held on the 13th, 14th, 15th, and 16th of September, 1825, in York Minster, by Permission, and with the Sanction, of the Very Reverend the Dean, and of the Venerable the Chapter of York. To which is added an Account of the grand Fancy Ball and a correct List of the Nobility and Gentry who attended the Festival. York. Printed and sold by John Wolstenholme, Minster Gates." Crosse's history of the first Yorkshire Festival (1823)—an imposing volume, rich in illustrations—is pretty well known, but its more modest successor, issued in a fragile form, rarely comes into the market. It is, I doubt not, familiar to many of my readers. To many others it may be new, and a glance at the contents will scarcely fail to prove interesting.

The Festival of 1823 excited Yorkshire Society greatly, and demands were made for another in 1824. First of all, however, it was necessary to build a suitable hall for the secular Concerts, which was done in 1824, and the second Festival fixed for September in the following year. Madame Catalani being then the reigning queen of song, an effort was made to secure her services. Terms were agreed upon, and all went well till, suddenly, the lady's agent preferred a demand that she should be at liberty to transpose any air set down for her, even in connected works, as at a Newcastle Festival, where she sang Handel's "Sing ye unto the Lord" (introductory to "The Horse and his Rider") in B flat. The Committee very properly refused, and Madame Catalani stayed away from the Festival. On this

point our historian waxes very wroth indeed, excusing the lady but assailing her agent as one who "by the extreme insolence of his pretensions, and the meanness and illiberality which mark his conduct, has succeeded in producing a most unfavourable impression against Catalani, and has not only injured her professional interests, but, what we have no doubt she feels more keenly, has caused one whose disposition is open and generous as the day, and who is an honour to her sex and profession, to be classed with the horde of needy foreigners with which England is inundated, who bask in the sunshine of our liberality till they have enriched themselves at the expense of our too credulous countrymen, and afterwards turn round and sting the hand which feeds them." Thus the historian, at a moment of blazing indignation. Unable to have Catalani, the Committee sought Pasta, then just returned to her operatic duties in Paris after a season in London. High and mighty personages were concerned in this negotiation, even his Britannic Majesty's representative at the French Court moving, on the application of the Archbishop of York, to obtain leave of absence for the artist. Unfortunately, Monsieur le Vicomte de la Rochefoucauld, in charge of the department of Fine Arts, felt compelled to refuse, being unwilling to make himself liable to "the just complaints of the French public, which so well appreciates the admirable talents of this performer." Eventually, the Committee consoled themselves with Madame Caradori and Mdle. Garcia, with whom were Kitty Stephens, Miss Travis, Braham, Vaughan, Phillips, De Begnis, and others. The chorus numbered 350 voices, and the orchestra 240 instruments, made up thus: violins, 94; violas, 32; violoncellos, 24; double basses, 16; flutes, 6; oboes, 12; clarinets, 6; bassoons, 12; serpents and bass horns, 8; trumpets, 6; horns, 12; trombones, 9; double drums and harp. The chorus singers, it may just now be of interest to state, were drawn from Leeds, Huddersfield, Halifax, Hull, Sheffield, and Wakefield.

Our historian gives the various programmes item by item, in each case adding a descriptive and critical note. First, however, he devotes a few lines to the ball which opened the Festival, telling us that 700 persons were present. The first performance in the Minster was one of selections, including the recit. and air "O thou bright orb," with the chorus "Behold the list'ning sun," from "Joshua." Mr. Sapio had been set down for the air, and was present on the orchestra, but absolutely declined to sing it, whereupon Dr. Camidge played the vocal part on the organ, the band accompanying. Queer discipline! but, for that matter, the Festival was a conspicuous example of bad management. Thus the chorus basses, in the concert-room, could see nothing of the Conductor, and when they were wanted to take part in a Rossinian *finale*, it was found that they had decamped. "Some disapprobation," we are mildly assured, "was manifested by the audience at this circumstance." The Concert was so long that the final overture was played after midnight—to an audience of eighteen persons, all told. At the second secular Concert the Overture to "Der Freyschütz" was substituted for Beethoven's "Leonora," to the great disappointment of many persons, who, when all was over, called for the omitted work. "At this time," says the historian, "nearly two-thirds of the performers, including most of those of note, had left the orchestra, and, of course, it (the 'Leonora') was miserably performed. We really must censure this proceeding as extremely disrespectful to the audience. The band ought not to withdraw till the conclusion of the performance." Another strange incident of the Festival arose out of the action of two singers,

Miss Stephens and Miss Travis, "each of whom insisted on adding a song to the selection contained in the printed books." Here our historian again puts his foot down: "We maintain that performers are engaged to sing the piece which may be allotted to them. Performers who fancy that they have not sung enough should not be allowed to detain an audience of several thousand persons. In justice to the public the appointed scheme should be executed, and then let the solo singers go on as long as the audience will stay to hear them." Shade of Sir Michael Costa, what a proposition!

We next have a long description of the Fancy Ball and a list of the persons attending, with the characters they represented ("Where is dat barty now?"). "The principal vocal performers," says the historian in his capacity as the Jenkins of the occasion, "mixed in the crowd, and appeared very much to enjoy the festive scene after the conclusion of their arduous exertions." I have gone through the long list of guests to see if they attended in character, but not even their names are mentioned, and they appear simply to have been tolerated amid the nobility and gentry. The book ends with a "correct list" of the persons who attended the Festival, classified under the counties from which they came. It occupies sixteen pages of small print, in double columns, and includes 143 persons of title, with 231 clergymen, among them the Rev. Sydney Smith. The list of London visitors contains the names of Mr. Charles Clementi, Cheap-side, and Mrs. Novello. Never, I should say, was such a gathering in the cause of music—and dancing. The aggregate attendance reached 24,755, and the receipts were £20,200; the number of ball guests just fell short of 3,000. By the side of these figures the statistics of Festivals at the present time look small.

Mr. Richard Richards, of Handsworth, near Birmingham, has been good enough to send me a copy of Tallis's tune, taken from a book entitled "A Companion to the Magdalen Chapel, containing the Hymns, Psalms, Ode, and Anthems used there. Set for the Harpsichord, Voice, German Flute, or Guitarr. The music composed by the most eminent Masters." The date of this volume is not mentioned, but at the time of its publication the tune had been degraded to much the same state as that shown in THE MUSICAL TIMES for September last. I give the melody as copied by Mr. Richards:—



My correspondent also sends, as taken from the same book, a version of the Easter Hymn tune, in the first bar of which are some "graces" I do not remember to have met with before—



There was talk, not long since, of a visit from a Russian horn band, similar to that brought to London about forty years ago. In Leigh Hunt's "Table Talk" there is a description of the horn band copied from "an authority whose name I have forgotten." "The Russian horn music," says the anonymous writer in question, "was invented by Prince Galitzin in 1762. This instrument consists of forty persons, whose life is spent in blowing one note. . . . The

band consists of twenty-five individuals, who play upon about fifty-five horns, all formed of brass, of a conical shape, with the mouthpiece bent. . . . When the performance began, notwithstanding all we had read, although we knew that each demisemiquaver of a rapid octave must be breathed by a separate individual, we were astonished at the unity of effect and correctness of time, and this feeling continued undiminished to the end."

Leigh Hunt expatiates upon the function of these horn blowers in characteristic fashion: "This, to be sure, is sounding the very 'bass note of humility.' A man converted into a crotchet! An A flat in the sixtieth year of his age! A fellow-creature of Alfred and Epaminondas, who has passed his life in acting a semitone! in waiting for his turn to exist, and then seizing the desperate instant and being a puff!" One or two other good things on music may be found in the "Table Talk." The vivacious author says, for example, "An air played on the bagpipes, with that detestable, monstrous drone of theirs for a bass, is like a tune tied to a post." Of Handel, he remarks: "What is sweet in his compositions is surpassed in sweetness by no other, and what is great is greater than in any." On the relation of words and music, we read: "Music is an art that, in its union with words in general, may reasonably take, I think, the higher place, inferior as it is to poetry in the abstract. For when music is singing, the finest part of our senses takes the place of the more definite intellect, and nothing surely can surpass the power of an affecting and enchanting air in awakening the very flower of emotion. On this account I can well understand a startling saying attributed to the great Mozart: that he did not care for having good words to his music. He wanted only the *names* (as it were) of the passions. His own poetry supplied the rest." After referring to Paesello's air, "Il mio ben," in the opera "Nina Pazzo per Amore," the table-talker goes on: "I admire the rich accompaniments of the Germans, but more accompaniment than the author has given to that song would be like hanging an embroidered robe on the shoulders of Ophelia." In another place, after relating an instance of Mozart's compassion for the poor and needy, Hunt exclaims: "This is the way that great musicians are made. Their sensibility is their genius." X.

THE MUSICAL GRADUATES' UNION.

WHEN we wrote in these columns, a very few months back, on the subject of the manufacture of degrees and the traffic in bogus diplomas, and took the initiative in suggesting that the leaders of the profession should call a public meeting to discuss the question and take such steps as seemed desirable to meet the exigencies of the situation, it was with very faint hopes of meeting with so prompt a response to our appeal. But the unexpected always happens, and the issue of the scheme for the formation of a Union of Musical Graduates and Holders of Honorary Degrees of Music of Great Britain and Ireland is a welcome and bold move in the right direction. Here, at any rate, is no hole and corner conspiracy. The circular is issued in the names of Sir John Stainer, Dr. Stanford, Sir Robert Stewart, Dr. Bridge (of Westminster), Dr. Armes (of Durham), and Dr. Hiles (of the Victoria University). More than that, the scheme—of which more anon—has met with the cordial approval of nearly all the foremost men in the profession. It is already backed by Sir Arthur Sullivan, Dr. A. C. Mackenzie, Dr. Hubert Parry, Dr. Harford Lloyd, Dr. Martin (of St. Paul's), Dr. Pole, Sir George Elvey, Dr. Garrett, Dr. Hopkins, Dr. Pearce, Dr. Varley Roberts, and Messrs. C. A. Barry,

Basil Harwood, and many others. That the movement should, in its initial stage, have gained such powerful support is of happy augury for its future operations. And now for the scheme itself. To quote from the circular:—

"It is proposed to form a Union of Musical Graduates and Holders of Honorary Degrees in Music of Great Britain and Ireland. The Association would have for its object not only the promotion of close personal intercourse among its members, but also the protection of the value and dignity of the musical degrees legitimately conferred in this country.

"The Union will not be an aggressive institution; the moral influence of such a body of men will, it is thought, be quite sufficient to give weight to any resolutions it may pass, or any protests it may think advisable to publish. But in order to be strong, it is absolutely necessary that the Union should be very comprehensive, and include all British Musical Graduates; thus, membership of the Union will be a guarantee of the status of those belonging to it.

"The public generally, the clergy in particular, and the authorities of our educational institutions would be very glad to know of the existence of a recognised body who could give exact information as to the true worth of the many claims now made to graduateship, and whose Annual Calendar would contain an authentic list of all British Musical Graduates.

"Musical Graduates of the following Universities will be included in the Union: Oxford, Cambridge, Dublin (Trinity College), Durham, London, Royal University of Ireland, St. Andrew's, Victoria (Manchester). . . . When the answers to this circular have been received, a general meeting will be held to settle the constitution of the Union, nominate a Council, and appoint officers."

In addition to the Universities specified above, it is further proposed to include in the Union "such other British institutions as shall at any future time give musical degrees under the powers conferred by Royal Charter."

Should the above scheme take practical shape, as there is every reason to suppose it will, backed as it already is by nearly all the leaders of the profession, the conflict which has been carried on so long between pretentious incompetence and solid merit is likely to enter on a new and decisive stage. Hitherto the efforts of the representatives of the latter to assert their claims have been sporadic, irregular, and disorganised. Now for the first time an opportunity is afforded to all the "regulars" of the musical world of enlisting under their proper leaders, and on such terms as will effectually secure the exclusion of the whole ragged regiment of mercenary and ill-equipped stragglers. The metaphor of warfare, however, is to a certain extent inappropriate, inasmuch as it is expressly stated in the circular that the new Union will not be an aggressive institution. Once the forces of knowledge and ignorance are ranged in two opposing camps, it will be the aim of the former to assume a purely defensive attitude, or, in the words of the circular, to protect the value and dignity of the musical degrees legitimately conferred in this country. And it is high time that some such device for the sifting of the wheat from the tares was decided upon. A recent *cause célèbre* served to show the extraordinary gullibility of the public in such matters. But even where no positive fraud or robbery is contemplated, the carelessness of the public and its accessibility to flattery constitute the most powerful incentive to organised charlatanism in art. The growth of self-constituted colleges and academies proceeds with unabated rapidity and, in default of any easily accessible test, parents and guardians rush to the

conclusion that whatever is most widely advertised is best, and entrust their children and wards to the tender mercies of professors whose competence is generally in an inverse ratio to the number of letters which they affix to their names. Such a test or touchstone will be supplied by the formation of the contemplated Union of Musical Graduates, and the publication of an Annual Calendar containing an authentic list of all musicians who have graduated at those Universities or institutions empowered by Royal Charter to grant musical degrees.

It will not be contended by the most sanguine promoters of the new scheme that inclusion in the list will be a guarantee of first-rate ability. Standards differ at different Universities. But at least its composition will secure the exclusion of that glaring incompetence which at the present day is so often suffered to compete on equal terms with solid merit.

TENNYSON IN SONG.

To the genuine and widespread sorrow at Lord Tennyson's death must be added that of the musician, who, by the nature of his art, is not a little qualified to appreciate the melodic loveliness and the graceful imagery of the dead Laureate's verse. But was Tennyson a musician's poet? That is to say, did his lines attract the fancies of composers? One answer to this question may be found in a MS. "Bibliography of Musical Settings of Lord Tennyson's verse," compiled by the present writer, the receipt of which, only a short time before his death, "interested" the late poet. In this "long list of songs" there are no less than 513 published compositions, in every variety of musical setting, of which the words are by the late Poet Laureate. This total, which most probably does not include all the settings, is made up of 454 songs, 7 duets, 4 trios, 37 four-part songs, and 11 cantatas, or odes—each complete work of the last-named being counted as one item. These compositions are by all sorts and conditions of composers, and therefore it is not surprising that so few—we may say so very few—of the 513 are really known.

The poem which has mostly attracted the fancy of composers is that tender little lullaby from "The Princess"—the well-known "Sweet and low," which has been set at least thirty times. "Break, break, break," however, with 29 settings, makes a good second. As showing how the same words may appeal to the varied imaginations of 30 composers, it would be exceedingly interesting to issue in one volume these 30 settings of "Sweet and low"; but as that would be almost impossible, a comparative analysis of them may be of interest at this time. As one is "out of print" and not in the British Museum (where it *ought* to be), the number must be reduced to 29, of which 24 are songs, 4 are four-part songs, and 1 is a duet. They are composed by 7 ladies and 22 gentlemen, ranging from such able musicians as Mrs. Marshall and Sir Joseph Barnby (whose beautiful setting has never been excelled) to the modest amateur who hides his, or her, greatness beneath the cloak of anonymity. There is a charming variety of keys. In the key of C there are 4 settings; in D flat, 2; in D, 3; in E flat, 3; in E, 2; in F (evidently the favourite key), 6; in G minor, 1; in A flat, 2; in A, 3; in A minor, 1; in B flat, 1; and there is 1 in B, which is the composition of Edward Lear, the author of the inimitable "Book of Nonsense." There are only 2 settings in the minor key, against 27 in the major. Much variety is shown in the accompaniments, ranging from the portrayal of a gentle rocking movement to an apparent desire to introduce

a feeble representation of the "rolling waters" of the "western sea." Any preconceived idea that a lullaby should be written in compound-duple (or quadruple) rhythm is quite dispelled by the discovery that only 12 of the 29 (less than one-half) have the time signatures of 6-8 or 12-8. Next in order come 2-4, C, or C₂, with 10; and lastly 7 have the signature of 3-4. As to the literal interpretation of the title, we may conclude that most, if not all, the several composers would consider their settings to be *sweet*; but there is no apparent unanimity in keeping the melodies *low*. Indeed, some of the songs might be more truthfully designated "sweet and *high*," as the high G sharp occurs in 1, G natural in 3 others, F sharp once, and F in 8 others; so that each of these 13 songs provides material enough to effectually rouse the baby instead of soothing it to slumber "on mother's breast." But, on the other hand, the majority of the melodies are low and thus more in keeping with a mother's song over her "babe in the nest." Interesting as it would be to compare the different musical garbs of other well-known poems from the rich store of the late Laureate's verse, we must be content with having drawn attention to the musical settings of one of the daintiest lyrics in the whole realm of English poetry.

The best known settings to words by Tennyson are Balfe's "Come into the garden, Maud," and Sir Joseph Barnby's "Sweet and low." The former was composed expressly for and dedicated to Mr. Sims Reeves, who first sang it forty-four years ago. Balfe sent his MS. from Paris for the approval of the great tenor, who sent the laconic reply, "Yes, it will do"; and all the world knows that it did "do." Sir Joseph Barnby's "Sweet and low," whose music reflects the tender beauty of the words, was first performed at the Hanover Square Rooms, on January 14, 1863, by Mr. Henry Leslie's choir, to whose conductor it was naturally dedicated. The new part-song was encored, and at once met with that success it has ever since maintained.

Lord Tennyson showed his practical interest in music and in a musician, now well known to fame, by writing for Sir (then Mr.) Arthur Sullivan "The Window; or, The Songs [*Loves originally*] of the Wrens." The preface reads: "Four years ago Mr. Sullivan requested me to write a little song-cycle, German fashion, for him to exercise his art upon. He had been very successful in setting such old songs as 'Orpheus with his lute,' and I dressed up for him, partly in the old style, a puppet whose almost only merit is, perhaps, that it can dance to Mr. Sullivan's instrument. I am sorry that my four-year-old puppet should have to dance at all in the dark shadow of these days*; but the music is now completed, and I am bound by my promise.—A. TENNYSON.—December, 1870." This "song-cycle," which contains some charming music, was published in 1871 by Mr. Strahan, in a handsome quarto volume. But it is not generally known that these miniature poems were privately printed (without music) four years earlier. Amongst the treasures in the British Museum is a gaily bound small quarto, its few pages tastefully printed only on one side, bearing the title "The Window, or the Loves of the Wrens, by Alfred Tennyson, D.C.L., Poet Laureate [then underneath a vignette of the mansion], Canford Manor, MDCCCLXVII." A pencil note in the copy reads: "F. T. Palgrave, Jan., 1869. Only six copies printed by Sir I. and Miss Guest." The first-named "printer" is now Lord Wimborne, and Canford Manor is his country seat; but it is understood that the copies were actually printed by the lady referred

to. Another page must be quoted: "These little songs, whose almost sole merit, at least till they are wedded to music, is that they are so excellently printed, I dedicate to THE PRINTER." The poet's dedication to the fair printer loses none of its charm by the graceful deference it pays to the musician's art.

The year 1809 will remain a memorable one in the twin spheres of poetry and music. Within its months were born Tennyson, Mendelssohn (half-a-year before the poet), and Chopin. Sad enough to relate, the "reaper whose name is death" swept away the two musicians in the flush of their early manhood, now more than forty years ago; but our Laureate was spared to us for "length of days." Therefore, the tender note of sorrow, vibrating yet, which recently thrilled the nation, should naturally be blended with the chorus of thanksgiving for his long and useful life, his exalted genius, and the splendid heritage of song which has been bequeathed to us by Alfred, Lord Tennyson.

THE opinion of experts is generally worth listening to, and in view of the exceptional success which attended on the employment of the long trumpets in Bach's Mass in B minor at Leeds, we recommend all readers interested in orchestral instruments to turn to the valuable paper on "The Trumpet; its History, Construction, and Use," by Mr. Walter Morrow, in a recent issue of the *Victorian Magazine*. It is unnecessary to dwell on Mr. Morrow's qualifications to treat of the subject. His services in introducing and improving the Kosleck trumpet have laid all lovers of Bach under a deep debt of gratitude, and the magnificent results achieved at Leeds, when, for the first time in England, the three trumpet parts in the Mass were played on three instruments of the same construction and *timbre*, were primarily due to his perseverance and devotion during the last six years. The long trumpet is no joke to play. As Mr. Morrow tells us, a fortnight's practice on this instrument is indispensable in the case of an artist essaying to play the first trumpet part in the Mass, and even then only partial success can be looked for. The occasions on which the long trumpet is used are so rare that a player has practically to go into training for it, the conditions of performance on the valve trumpet, or cornet, being widely dissimilar. With regard to the rival claims of cornet and valve trumpet—the slide trumpet being now practically obsolete—Mr. Morrow pleads energetically for the latter, and every man of taste will echo his plea. We offer no apology for transcribing his interesting remarks on this question. As a result of the invention of pistons and cylinders, Mr. Morrow points out how "all great modern foreign composers, and English composers who have been educated abroad, have written freely for the piston trumpet (also called valve trumpet or ventral trumpet); but unfortunately our orchestral trumpet players have not met their ideas in an artistic spirit. When a trumpet part is placed in front of a performer, he first looks through it, and if he finds other notes than the natural harmonics, he growls at what he calls 'the inability of the composer to write for the trumpet,' and takes up his cornet-à-pistons in order to render his part. Indeed it happens in an instance like Mendelssohn's Scotch Symphony where, at the end of the first movement, the composer has thought proper to raise the fourth harmonic a semitone, that a performer must of necessity leave out several bars, while he changes from one instrument to the other, and a few more bars further on, to re-change; or else, not caring for the trouble, he leaves out the notes, which are 'not on the instrument.' A third and more general

* The reference is to the Franco-German war.

resource, and one which involves the least trouble, is to play the whole part on the cornet-à-pistons, and thus unconsciously and inartistically frustrate the noble effect the composer intended. Conductors of orchestras, when their attention is called to this shortcoming on the part of the instrumentalists, content themselves with saying that they deplore it, but that they cannot get trumpet players. As a reply to this, a recent circumstance may be mentioned. One of our most eminent composers wrote a work with important parts for trumpets, and stipulated that the parts were to be played on valve trumpets; this was accomplished, *ergo*, let our conductors insist upon the use of that instrument in grand orchestras and players will readily be found. We admit that the cornet-à-piston is a very beautiful instrument in its place; that is, in a military band, where its use as a solo instrument in operatic cavatinas, romances, themes, and variations is very valuable. Also when it is written for in combination with trumpets in orchestras, as, for example, in such works as Berlioz's 'Faust,' 'Le Carnaval Romain' Overture, and many of Meyerbeer's works. But that it should be used to the total exclusion of the trumpet is much to be deprecated. Our academies and music schools should also insist upon trumpets being used in their orchestras, as they do in continental conservatoires; so that this, the noblest sounding of brass instruments, may not be allowed to sink into the oblivion which threatens it."

THE writer of the analytical programme notice (unsigned) of Mr. C. A. Lidgely's Ballad for Orchestra, after Doré's picture, "A Day Dream," which met with a signally warm reception on the occasion of its production at the Crystal Palace on the 15th ult., confessed that the only other music inspired by a picture, that he could recollect, was Liszt's "Todtentanz," after Dürer's "Dance of Death." The task of furnishing a tolerably complete list of instances of composers drawing their inspiration from paintings would not be an uninteresting one, but for this we must look for assistance from our readers. In the meantime we content ourselves by calling to mind a goodly array of Liszt's works. The six scenes of which his Oratorio "St. Elizabeth" consists were suggested by Moritz von Schwind's exquisite frescoes at the Wartburg of scenes from the life of St. Elizabeth. His "Faust" Symphony is a musical illustration of Ary Schaeffer's picture of the three most prominent figures in Goethe's "Faust." His Symphonic Poem "Die Hunnenschlacht" ("Battle of the Huns") was inspired by Kaulbach's cartoon at Berlin. The "March of the Three Holy Kings," in his Oratorio "Christus," was suggested by Stephen Lochner's famous "Dombild" in Cologne Cathedral, and the "Sposalizio," by Raphael's celebrated painting at Milan. Mendelssohn's well-known song without words "In a Gondola" probably owes its existence to Giorgione's "Cithern Player" at Venice; for, in a letter written to his sister, Fanny Hensel, on September 13, 1839, just as she was starting for Italy, he says: "Do not forget the Manfrini Gallery, with its marvellous 'Cithern Player' by Giorgione. . . . Compose something in honour of the 'Cithern Player.' . . . I did so. . . . Sail in a gondola at night, meeting other black gondolas hurrying along. If you don't think of all sorts of love stories, and other things which might occur within them while they glide by so quickly—then I am a dolt!" While considering the sympathy which exists between painters and musicians, it would be scarcely less interesting to investigate the instances in which painters have been indebted to the sister-

art of music for their ideas. We recall Moritz von Schwind's pictures of Beethoven's Choral Fantasia and scenes from some of Weber's operas as notable examples. Some years ago a certain painter (it is said) was a regular attendant at the Crystal Palace Concerts with a view to translating some of the movements from Beethoven's Symphonies into the language of colour, but with what result we are unable to say. Mr. Whistler has appropriated terms specifically musical (*e.g.*, "Symphony," "Nocturne," &c.) as titles for some of his most eccentric drawings, but we cannot recall that he has been influenced by the spirit of music.

It is hardly possible to imagine a more happy lot than that which falls to the young student who, having completed his course of studies at the Paris Conservatoire de Musique, is awarded the Grand Prix de Rome. This prize—probably the most valuable in existence—is awarded to students who show the most promise in composition. The successful candidates are sent to Rome, where, at the expense of the French Government, they reside four years in the beautiful Villa Medici, which on the Monte Pincio towers so conspicuously over the Eternal City. Here, with scarcely any other constraint but that of every year sending home a new composition, they have the fullest opportunity of enlarging their minds and emancipating themselves from the academical groove. We can imagine nothing more inspiring to the young composer than a lengthened residence in a city which, with its classical surroundings, abounds in the most soul-stirring examples of monumental art, and is within an easy distance of the most beautiful country. It was doubtless under some such feelings as these that our Mendelssohn and Liszt Scholarships, each of which has its foreign side, were founded. The constitution of the Royal College of Music also admits of the establishment of Travelling Fellowships. Though these have not yet come into actual being, during the last four years the experiment has been tried of sending some of the most promising students abroad, not for further academical instruction, but with the view of enabling them to gain further culture and experience. Thus, Mr. Sydney Waddington (since elected to the Mendelssohn Scholarship) was sent to Vienna and Germany; Mr. Percy Ridout to Berlin, Munich, and Vienna; Mr. W. G. Spencer to Cologne, &c. (at the expense of the Duke of Westminster); and lastly, Miss Ethel Sharpe to Vienna and Berlin. Any attempt to judge of the result of this experiment in these individual cases would, of course be premature, but there can be no doubt that it is a move in the right direction and therefore one to be applauded and upheld.

PRESENT-DAY composers ought to be thankful—as they doubtless are—for the facilities afforded them for the production and publication of their oratorios. It was not always so. The success of Dr. Parry's "Job" at the recent Gloucester Festival suggests a comparison with the presentation of an earlier work bearing the same title. "Job," by William Russell, Mus. Bac., Oxon., was announced to be given for the first time at the Hanover Square Rooms on June 7, 1813, with the assistance of Braham and S. Wesley. There does not seem to be any account of the performance, and probably there were few purchasers of tickets at half-a-guinea each. Russell did not live long to enjoy his success or mourn his disappointment. He died on the following November 21, aged thirty-six. In the next year "Job" was given at the Foundling, where Russell had been organist, "for the

benefit of his widow and infant children." The "particulars" were "too long for an advertisement," so the daily papers record. Twelve years later (in 1826) "Job" was published, price two guineas to subscribers (of whom there were ninety-four), and half-a-guinea extra to non-subscribers. The volume is a substantial folio of 268 pages, with accompaniment arranged from the score by Samuel Wesley, and is dedicated to the Governors of the Foundling Hospital by the composer's widow. The work was adversely reviewed in the *Harmonicon* and has long since entered the region of oblivion. Russell is now only remembered by his organ pieces (are they too venerable to be played now?), printed in Novello's "Short Melodies" and "Select Organ Pieces," and his melodious chant in E.

IN January, 1888, the Charity Commissioners promised to devote a sum of £150,000 from the funds of the City of London Parochial Charities towards the endowment of Polytechnic Institutes in South London, provided that a similar sum was raised from the public. A Committee was formed, with Mr. Eyan Spicer as its Chairman; and owing mainly to his efforts it has been possible to found three Institutes—one at New Cross, one near the Elephant and Castle, and one at Battersea. The second of these was opened by the Earl of Rosebery on September 30. It includes the usual reading circles, clubs, and societies found at such institutions, and in addition a musical branch which promises far higher results than such ventures are generally able to give. We are led to this opinion by the names which appear in connection with the School of Music at the Borough Road Polytechnic, which include those of Dr. A. C. Mackenzie as Hon. Musical Director, Mr. Battison Haynes as Musical Director "in ordinary," and Mr. P. Elliott, Mr. W. Mackway, and Miss H. Cunningham as professors of the violin and singing respectively. Choral and orchestral societies and classes for the study of the elements of music will be conducted by Mr. Battison Haynes. The fees, for members and non-members, are fixed at rates with which it is clear no private teacher in the neighbourhood will be able to compete. Whether this be an unmixed blessing or no we need not at present stop to inquire, since it seems to be agreed on all hands that the elevation of the masses is of more importance than the existence of the classes who obtain their daily bread by giving lessons.

IN our last issue we announced Dr. Mackenzie's acceptance of an invitation to conduct a certain number of Concerts at the Chicago Exhibition of 1893. The indefatigable trio constituting the "Bureau of Music"—Messrs. Theodore Thomas (Musical Director), William L. Tomlins (Choral Director), and G. H. Wilson (Secretary)—had, however, also sent invitations to a number of other eminent composers of various nationalities, and several have since replied, among them Brahms and Joachim, who, with much regret, decline—mainly, it would seem, on account of distance. Saint-Saëns accepts, and will not only conduct, but play, several of his own compositions. It being anticipated that no less than 300 Concerts will be given at which the services of an orchestra will be required, a sum of \$175,000 has been set aside for the engagement of a permanent orchestra of 120 players. It is also hoped that the Boston Symphony Orchestra, under Mr. Nikisch, and that of the New York Philharmonic, under Mr. Anton Seidl, will play at several Concerts. The choral societies of the entire country have been urged to

co-operate, both by separately giving Concerts and by uniting forces for the performance of oratorios, &c., by Bach, Handel, Beethoven, Mozart, Brahms, Gounod, Mackenzie, Sullivan, Dvorák, Verdi, and others. This will give some idea of the scale on which the musical arrangements of the "World's Fair" have been planned, and of the energy with which they are being carried out by the three gentlemen entrusted with the work. At the proper time we shall give fuller details.

WE have received from Signor Vincenzo Menozzi, of Rome, a list of the prices obtained for the musical treasures disposed of by him at the sale of the Borghese library a few months ago in that city. The sums range from 2,800 fr. to 1 fr. The former was given for the second edition of Peri's opera "Eurydice" (1608). Caccini's "Eurydice" (1600), with which was bound his "Nuove musiche," fetched 2,100 fr.; and the same composer's "Fvggilitio Myscale" (1630) was knocked down for 1,350 fr. Of this work it is stated that no other European library possesses a copy. 1,250 fr. was given for a volume containing five books of Madrigals by Carlo Gesualdo, Prince of Venosa; 1,110 fr. for Marco da Gagliano's "Dafne" (1608), and a similar sum for Laudi Stefano's "La morte d'Orfeo" (Venice, 1619). Nine books of Luca Marenzio's Madrigals, bound together and dating from between 1594 and 1609—the last-quoted date being printed "1069" (!)—were disposed of for 1,220 fr., and a book of madrigals by an almost unknown composer, Claudio Pari, for 1,500 fr. An enumeration of the works for which prices between 150 and 500 fr. were given would fill a column. Those interested in such matters cannot do better than obtain a catalogue from Signor Menozzi—the price is quite reasonable. It may be mentioned that the sum total obtained for the musical works—about 300 "lots"—was 44,864 fr.

THE announcement of the revival of a pianoforte school of extempore playing in Paris calls for a passing word of comment. The anecdote related by Ferdinand Ries in his Biographical Notices of Beethoven, *à propos* of the second performance of the Concerto in C minor, shows, as Sir George Grove remarks in his annotations to the work in question, that "even at the beginning of the century cadences were studied beforehand and had ceased to be—what they no doubt originally were—an extempore display of the invention and daring of the player." According to the same authority, "The last player to play real extempore cadences was Mendelssohn, whose feats at the performance of the Beethoven G major Concerto at the Philharmonic, June 24, 1844, and of Bach's triple Concerto, June 1 of the same year, are now historical among English musicians." We take it, however, that the practice, though now long obsolete, of including improvisations on a given theme in the programme of pianoforte recitals, lasted down to a considerably later date. For there is a delightful story, which a contemporary has recalled, in connection with a visit of Stephen Heller to this country, of a young lady who, on being told that he was prepared to extemporise on anything that might be given him, naively inquired of her informant: "Do you mean to say that he could improvise on a sponge?"

WE have received a letter from a musician of some standing in the North who is much exercised at the recognition accorded to musical degrees granted by the University of St. Andrew's, which, he points out,

has neither Professor nor Faculty of Music. We have only to reply that by its charter the University in question has legal power to grant musical degrees. When, if ever, it abuses that power, it will then be time to consider the subject.

FACTS, RUMOURS, AND REMARKS.

WE have this year to call the attention of our readers to the issue of a Special Number of THE MUSICAL TIMES devoted to the Life and Works of Beethoven, which will be issued on December 15. The literary matter will be edited and partly written, as before, by Mr. Joseph Bennett, and special interest will be imparted by the inclusion of numerous illustrations, fac-similes of manuscripts and letters of great interest, hitherto unpublished. It may safely be anticipated that the attractiveness of the forthcoming Special Number will be even greater than that of the Mozart number last year.

NEWCASTLE-UPON-TYNE is just now concerned with the question whether or no it should join the increasing number of towns in which triennial festivals are held. We are not sufficiently conversant with the local resources and conditions to express an opinion upon the subject, but no special knowledge is required for assurance that in order to establish a festival there should be practical unanimity. This condition does not appear to exist in Newcastle. The *Newcastle Daily Chronicle*, for example, expresses itself unfavourably: "We must recognise that serious difficulties stand in the way of holding a musical festival in this city. To begin with, where could it be held? Our Town Hall is wholly inadequate, and altogether unworthy for such a purpose; and it is precisely in Town Halls that such gatherings take place. Theatres have been occasionally utilised for such performances; but it has been found that buildings laid out for theatrical entertainments are, as a rule, ill-suited for the representation of oratorios, cantatas, and miscellaneous concert music. There are other objections to be urged against the scheme so far as Newcastle is concerned; but on these we need not dwell. Our city stands very much in the position of the man who had a hundred reasons for not getting himself a new suit of clothes—the first being that he had no money. We have no hall fit for a musical festival, and until that difficulty be surmounted it seems idle to discuss anything else."

MESSRS. NOVELLO, EWER AND CO. will shortly publish a re-arrangement for modern organs of the two sets of six Organ Pieces by the late Dr. S. S. Wesley, which, it will be remembered, were written for the G organ. The work of editing and re-arrangement has been confided to Dr. G. M. Garrett. It should be stated that, although a re-arrangement of Dr. Wesley's organ works was proposed recently in a contemporary by Mr. W. T. Best, the credit of the suggestion properly belongs to Mr. Hamilton Robinson, who initiated it as far back as last spring. It may further be remarked that the suggestion has led to a consideration of Dr. Wesley's "English Hymn and Psalm Tunes," which were likewise written for G organs, and a new edition of this work will shortly be published by Messrs. Novello. In this instance, also, Dr. Garrett is the Editor, and has worked in consultation with several other eminent pupils of Dr. Wesley; there is, therefore, every reason to suppose that the new edition will be issued with the most faithful and reverent care.

A MEDICAL man sends to a Glasgow paper the following "case": "A relative of mine who for many weeks had been suffering from insomnia, and become sadly reduced in bodily and mental strength, and, indeed, was in extreme depression of mind, was visited by a friend, a distinguished master of the piano, and one who has made a study of music as a means towards recovery of health. During his visit to the invalid he, by request, played some light, airy music, then went on to a Nocturne of Chopin, and finally played the first two movements of Beethoven's 'Moonlight' Sonata, where he proposed to stop, but was beseeched by the patient to finish the piece. The result was the sufferer was lulled into sleep, and rested well that night. The cure was repeated for some subsequent nights, and now the insomnia is overcome. Surely this cure is preferable to chloral or other dangerous draughts, but doubtless it must be skilfully administered." The Guild of St. Cecilia will not fail to note.

THE establishment of a College of Music in Manchester seems now to be assured. No doubt the city knows its own wants better than outsiders, and we are bound to wish the enterprise all success. Sir Charles Hallé has given a conditional promise to superintend the working. *Apropos*, we read in the *Manchester Guardian*: "A course of three years' instruction is contemplated, and no one will be admitted except with an undertaking to remain at least three terms at the College. The curriculum will be a complete one, and all students will be required to study harmony, and one or two extra subjects in addition to the special subject of study which they may select, whether the cultivation of the voice or of some particular instrument. It is obvious that such a College must primarily have for its object the training of persons who desire to qualify themselves to exercise the profession of music."

THERE is at Melbourne a "North Suburban Choral Union," and the latest report of that body, signed by Mr. E. A. Jäger, hon. Conductor, is now before us. From it we gather that the energies of the Union are largely devoted to part-singing, and we read the following *apropos*: "As evidence of the good the Union is doing in showing how rich and varied is the British school in this form of composition, it may be stated that of the total twenty-two only four were by foreign composers." From the repertory appended to the report we learn that England does not maintain this supremacy in the department of orchestral music. The sixteen pieces performed were all of foreign origin. Our composers should see to this. Is it impossible for them to write such unassuming and engaging pieces as those with which the foreigner carries all before him, even in far-away Melbourne?

THE Reading Institute of Music opened pleasantly on the 10th ult., and, in the course of the evening, some national airs were sung under novel conditions. We transcribe from the programme the following directions: "The national airs are intended to be sung by *all*, whether able to read music or not. At the sound of the bell, it is suggested that positions, according to the following plan, be taken with the least possible loss of time (plan shown). Eight measures will be played before singing each piece. Careful attention should be given to the conductor's beating, and it is hoped that the singing will not lack heartiness. Singers may disperse at the conclusion of each performance."

LISTEN to the plaint of a reverend gentleman who signs himself "Semi-Lunatic," and makes a confidant of the *St. James's Gazette*: "I am a parson, and have to produce some kind of sermons on Sunday. I have a son and a daughter, both having to work hard for their living and dependent on brain rest. Organs, costers, street-singers, children playing in the day-time, have nearly reduced us to imbecility. And now a real infernal machine has been superadded—a powerful organ drawn by a pony, and a man playing an accompaniment upon a cornet! The row can only be described as infernal." The letter suggests a new cause of bad sermons.

A CRITIC of the *Boston Home Journal* holds that the solo phrase "The night is departing" ("Lobgesang") should be made "a burst of joyous exultation." It is, no doubt, open to that rendering, and also to another, with which Christine Nilsson made an electrical effect once upon a time in Exeter Hall. The tenor had just been demanding "Watchman, will the night soon pass?" and the reply dropped softly down as though from the battlements of heaven. It was a new idea that thrilled the audience. By the way, Mendelssohn has not marked the phrase *p* or *f*, but the orchestral cadence is directed to be played softly.

THE sketch programme of Messrs. Paterson and Sons' Edinburgh Concerts has been sent to us, and we find it a remarkable illustration of the development of private enterprise in connection with music. One performance, by the Nordica Concert party, has already taken place, and will be followed by a second of the same kind, at which Messrs. Boosey's party will appear. Then come a Recital by Sarasate, a series of Orchestral Concerts, under the direction of Mr. Manns, and a few choral performances, at which Dvorák's "Spectre's Bride" and Mackenzie's "Dream of Jubal" will be produced. The programmes of these Concerts are extremely interesting.

AN Association for the Encouragement of Music in Primary Schools was formed at Cork some time ago, and is now about to enlarge the scope of its action. Says an Irish contemporary: "It has been considered that a service of great value and importance to the community would be performed if an effort were made to have the cultivation of music made more thorough and more systematic, if a healthy spirit of emulation among schools could be engendered, if occasional competition of choirs chosen from different schools took place, prizes being awarded to the successful school."

MUSIC at the Kimberley (S.A.) Exhibition seems to be receiving the treatment which long ago earned for her the title of the "Cinderella" of the arts. The Concerts are allowed to go "anyhow," and the arrangements generally are described by the press and private correspondents as "chaotic." There are "bright spots," however, such as the Pianoforte Recitals of Mr. Frank Bradley, the singing of Madame Stefani and Mrs. Drummond, and the performances of a Viennese band; but these, it would seem, serve but to deepen the surrounding gloom. Why should this be?

WE have received a prospectus of the "Metropolitan College of Music," established in connection with the Finsbury Choral Association three years ago, and now, presumably, undergoing development.

It is gratifying to read: "The enterprise has so far met with perfect success. The artistic results have been highly satisfactory, and the fact that in less than three years the number of students has risen to four hundred and fifty abundantly proves the necessity which existed for such an institution in this important district." While the College does good work may it prosper.

IN an advertisement of Mr. Edgar Haddock's "Musical Evenings" at Leeds may be read the following: "Her Imperial Highness Princess Eugenie di Cristiforo Paleologæ-Nicephoræ-Comnenæ, who will be visiting England, has most kindly consented to sing at one of the 'Evenings' of the series." We have never heard of the lady, which must be our excuse for asking to what "imperial" family she belongs, unless that which reigned over the Eastern Empire as far back as the twelfth century. A long-descended vocalist indeed!

IN the same advertisement we note signs of the advance of luxury in Concert-rooms: "The body of the Hall will be arranged as a luxurious and comfortable drawing-room."

FROM the seventh of an interesting series of articles appearing in the *South African Trade Journal*, it would appear that music in Cape Town is in a highly flourishing condition. The article is mainly devoted to a description of the largest South African music store, that of Messrs. Darter and Sons; but it is easy to see from the European houses for which the firm are agents, and from the list of works mentioned as in demand, that musical taste "over there" has already reached a high level. We offer our congratulations to Cape Town.

THE Hampstead Popular Concerts of Chamber Music enter upon their ninth season on the 11th inst., and six performances will be given between that date and the end of February. Joseph Joachim will appear on February 24, and among other artists engaged are Mesdames Fanny Davies, Eibenschütz, Kleeberg, and Wurm; Mr. and Mrs. Henschel, Mr. Borwick, Mr. Shakespeare, and Miss Fillunger. The management of this enterprise cannot be charged with lacking spirit, nor the Hampstead folk, apparently, with failing to appreciate good music.

MESSRS. DALE, FORTY and Co.'s Cheltenham Concerts for the present season began on the 5th ult., when the Nordica party appeared. Mr. Paderewski was announced for the 24th, but, of course, could not keep the engagement. The Macintyre party are responsible for the music of the third Concert, and on December 10 Mr. Pachmann will give a Recital. Mr. Sarasate follows, on February 8; Mr. Edward Lloyd's party appear on February 22; and the series will end on March 7 with an Orchestral Concert, conducted by Sir C. Hallé.

COLONEL SHAW HELLIER, Commandant of the Royal Military School of Music, the Staff, and the Bandmasters and Bandsmen of the British army at home and abroad, have placed in the chapel of Kneller Hall a brass tablet to the memory of the late Mr. Charles Cousins, who for many years occupied the post of Director of Music at that Institution. They have also subscribed for a handsome Sicilian marble cross over Mr. Cousins's tomb in Twickenham Cemetery.

It is gratifying to note that at the close of the Annual General Meeting of the Wakefield Music Competition Society, held in the Town Hall, Kendal, on the 1st ult., a pendant, set in precious stones was presented to Miss Wakefield by Mr. P. Mason, on behalf of the members of the competing choirs and others who had taken part in the competitions, in recognition of "their gratitude for the great work she had done in the county and the neighbourhood."

WE can record with satisfaction the "banquet" tendered by the professors of the Guildhall School of Music to their new chief, Sir Joseph Barnby, without saying that "no other musical academy in the world could have furnished from its own staff so many men of 'light and leading' in their profession." Such assertions are provocative even when they are true, and they are out of harmony with a peaceful occasion, at which, by the way, the new Principal's most formidable rival, Sir William Cusins, presided.

A BEAUTIFULLY decorated grand pianoforte has been on view during the last few days at Messrs. John Broadwood and Sons, who have made the instrument for Mr. Athelstan Riley, from designs by Mr. T. G. Jackson, A.R.A. A description of it, with illustrations, has been published by the firm, from which we learn that this *instrument de luxe* has altogether taken a little more than two years to make. A "grand" pianoforte indeed!

AN American paper, referring to a French Wagnerian brochure, says: "The author, until lately an unreasoning antagonist of the Bayreuth master, has returned from the Festspiele his ardent and unconditional admirer." Sudden conversions are doubtful, and it may be better to shape the sentence thus: "The author, until lately an ardent and unconditional antagonist of the Bayreuth master, has returned from the Festspiele his unreasoning admirer."

MISS OLIVERIA PRESCOTT is preparing the "Music Book" in the series called the "Victoria Library for Gentlewomen," now publishing by Messrs. Henry and Co. Her book is an endeavour to put some of the higher points of music in a way that may be understood by the average musical mind—to be, in fact, an introduction to the study of form and forms, style, and some of the relations between music and poetry.

THE eighth series of the Stock Exchange Orchestral Society's Concerts will be given in St. James's Hall, on December 6, February 21, and April 25. The male-voice choir connected with the Society will sing at each of these Concerts, and will in addition give, at Cannon Street Hotel, two Smoking Concerts on December 15 and March 2, and a Ladies' Concert on March 20.

OUR youthful and promising Montreal contemporary, *Arcadia*, should stir up its London correspondents. The gentleman who discourses on Art in this metropolis announced, on the 1st ult., the issue of Mr. C. G. Harper's "English Pen Artists of To-day." The book in question belongs to last season's publications, and was long ago discussed before being assigned to the shelf where it now reposes.

THE second season of the admirable series entitled the "Thursday" Subscription Concerts is announced to take place in the Steinway Hall (instead of, as formerly, in the Princes' Hall). The programmes will be formed on the same plan as last season, and the chief executants will be, as before, Mr. William Nicholl, Mr. Septimus Webbe, and Herr Adolph Brousil.

OFFICERS of the Worshipful Company of Musicians for the current year: Master, J. F. Bridge; Senior Warden, John Collard; Junior Warden, John Stainer. The Company sealed these appointments over the flowing bowl at the Albion on the 18th ult., and spent a merry evening. May the Company flourish, root and branch!

ACCORDING to the *Western Press* the Cardiff Festival did not result in so heavy a loss as was generally expected. The expenses amounted to £3,100; the receipts were £2,600; leaving about £500 for the guarantors to make good. For a first Festival, conducted by inexperienced hands, this result is not at all discouraging.

THE Musical Mutual Protective Union of America continues to protest that "the general run of musicians are simply workmen, and that consequently all musicians brought to this country on contract must come under the provisions of the alien contract labour law"—that is to say, they must be kept out of the country. This is Protection gone mad.

THE President of the Musical Protective Union of New York has called the Treasury Secretary's attention to the fact that in the notorious McKinlay Bill musical instruments are classed as working men's tools.

No, no, Mr. G. H. Wilson, you are mistaken. The examination at which only six candidates out of sixty-six passed, and seventeen harmonised a melody in the wrong key, was not "an examination of musical students at an English University," as you say, but one held in connection with the College of Organists. Quite a different thing, you will admit.

A SELECT Choir of about 100 voices is in course of formation to assist at Mr. and Mrs. Henschel's Recitals and possibly, later on, in the London Symphony Concerts. The members are being selected with the greatest care, only persons having exceptional voices and reading ability being admitted. The Secretary is Mr. J. Stedman.

A NUMBER of former choristers of Westminster Abbey have recently formed themselves into a Society entitled Westminster Abbey Old Boys' Club, and their first dinner will be held on December 3 at the Westminster Palace Hotel, on which occasion it is understood that the Dean of Westminster will preside.

MR. H. C. BANISTER will deliver a Lecture on "Music: how to Study, Understand, and Enjoy it," with illustrations on the pianoforte, on Monday evening, the 7th inst., at 8 o'clock, in Whitfield's Tabernacle, Tottenham Court Road (Iron Hall). Admission free.

THE members of the Musical Guild begin their eighth series of Concerts in Kensington Town Hall on Tuesday next. Four performances will be given. The works named in the prospectus include no novelty, unless some duets by Gade, for clarinet and piano-forte, may be so considered.

THE 800th anniversary of the consecration of Winchester Cathedral will be celebrated on April 18 next, with performances of sacred music on a festival scale. The Portsmouth Philharmonic Society has accepted an invitation to take part on this interesting occasion.

MR. ALGERNON ASHTON is publishing by subscription a set of thirty-three Songs in six books. No doubt these works will be interesting, but why does Mr. Ashton confine himself to German poetry when in the lyrics of our great masters of song he may find, we make bold to say, far better material?

MR. F. GRIFFITH announces three Flute Recitals, the first of which took place in Steinway Hall on the 27th ult. There can be no doubt that the young Welsh flautist deserves support in these efforts to make known the good music which has been written for his instrument.

THE Blackheath Philharmonic Society (Conductor, Mr. Alfred Burnett) announces the following works for the present season: "Blest Pair of Sirens," "Golden Legend," "Creation," "Athalie," "The Revenge," Gounod's "Faust," and two Concertos. Excellent!

ONE of the most important theatres in Palermo, the Teatro Bellini, has lately changed hands, and will be converted, by its present proprietor, into a music hall. There seems to be a growing tendency in this direction in *fin de siècle* Europe generally.

PROFESSOR H. CLAY WYSHAM recently lectured at Berkeley (Cal.) on "Musical Echoes of Home Songs," and "illustrated the popular tunes of the nations upon seven different varieties of flutes." Shade of Cherubini!

MRS. JOSEPHINE CHATTERTON, daughter of Frederic of that ilk, has established a harp school in Chicago. This is claimed as being the first institution of the kind in America.

MR. THEODORE THOMAS has given it as his opinion that "New York is not the world, and only a very small part of it." This is called by a journal of the Empire City an "insulting allusion."

MR. ARTHUR TAYLOR has been engaged by a Syndicate as the baritone for a Concert tour of some months' duration through India, and sailed for his destination on the 21st ult.

MR. HOLLMAN will play the *Andante* from his Six Morceaux for violoncello at all the Concerts throughout his present tour.

MODEST! A gentleman advertising in America for a teaching post, describes himself as "a musician of universal gifts."

MR. FREDERICK CORDER has undertaken to contribute a monthly London letter to the *Boston Musical Herald*.

LEEDS MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

AS I begin this notice, the subject of which it is to treat seems far back in the past, so rapid is the movement of modern things. But one who writes for a monthly journal must needs sometimes deal with that which, in the sense and degree just pointed out, is ancient history. He has, however, a distinct advantage. Taking up his pen after his colleagues have laid theirs down, he can benefit by their united wisdom, and discourse with the authority such a privilege confers. A general consideration of the Festival which began at Leeds on the 5th ult. must largely occupy itself with two conspicuous features—namely, the comparative absence of new works from the programme, and the measures taken to arrest decadence in the chorus and bring that organisation back to its pristine state. The Leeds Committee have received much advice—some good, some bad, all well intended—and it has especially been impressed upon them that they should be chary in accepting new works, because of the heavy labour necessarily imposed upon the chorus. This particular counsel has not carried much weight with it; the best proof of its practical rejection being the fact that the Committee's arrangements for the recent Festival included four novelties, three of them Cantatas. Fate, apparently agreeing with the advice ignored, at once stepped in, and so ordered matters that two of the Cantatas were not forthcoming. Sir Arthur Sullivan could do nothing by reason of illness, while, as the managers and Mr. Frederic Cowen were unable to agree upon a point of procedure, the work made ready by that composer was withdrawn. This left the Committee with two novelties only—a short Cantata, "Arethusa," written by Mr. Alan Gray to Shelley's well-known words, and an Orchestral Symphony by Mr. Frederic Cliffe. No one denies that the production of new music by Sullivan and Cowen would greatly have augmented the interest of the occasion, but it is open to question whether the actual arrangement had not a countervailing advantage in allowing more time for the rehearsal of standard works. Be this as it may, the programme, as finally decided upon, met with unconditional acceptance, and no one was found to complain because of the missing Cantatas. I cannot, however, approve the action of the Committee in choosing a substitute for Mr. Cowen's "Water Lily." When Mr. Alderman Spark brings out a continuation of his "History of the Leeds Festivals," we shall probably know who proposed Schumann's "Pilgrimage of the Rose," and by what arguments its choice was supported. The reasons which the Committee found sufficient I cannot even conceive. Schumann's work, admirable in its fitness for performance under certain conditions, is not at all adapted for a great Festival. Originally written with a pianoforte accompaniment, it is a Cantata for the *salon*, or small choral society, and to bring to bear upon it the enormous resources at Leeds was sheer waste. As may be supposed, the simple music quickly lapsed into monotony and people were glad rather than sorry when it ended.

Fate was not called upon to intervene in the matter of the chorus, because the managers acted wisely. In this case they listened to advice, and by the adoption of a very obvious procedure got rid of a fertile source of trouble and secured a first-rate body of singers. Their action involved a reversal of past policy, which had sought to obtain a Leeds chorus instead of one drawn from the West Riding generally. But the Committee let not pride stand in the way of recognising failure. Simple indeed was the new machinery they adopted. No more for the Committee the task of selecting voices and encountering the anger of rejected candidates. They had but to wire a chosen chorus-master in Leeds, Bradford, Huddersfield, Halifax, and Dewsbury, "Select and train so many voices," and the thing was done, without fuss or heartburning, by a process as easy as the touch upon an electric button with which Von Moltke could set the German armies in motion. The result of the new system proved to be all that even hyper-criticism desired. Never has a Festival had a more superb chorus. The sopranos were a wonder, and the tenors, for the first time since the Leeds meetings began, displayed the proper quality of voice.

The solo vocalists engaged were Mesdames Albani, Macintyre, Anna Williams, Hilda Wilson, and Marian McKenzie; Messrs. Lloyd, Piercy, Ben Davies, Norman Salmond, Andrew Black, and Plunket Greene. Principal first violin, Mr. Carrodus; Organist, Mr. Benton; Conductor, Sir Arthur Sullivan. So much for the *personnel*, and no comments are called for. The orchestra included forty violins, fourteen violas, and as many violoncelli and basses, with double wind—in all, 110 instruments. These, together with the chorus, made up a total strength of 450 performers. It is pleasant to add that all came up to their work on the opening day quite fresh and fit, and not, as in 1889, tired out. Sensible, though costly, new arrangements for rehearsal gave the executants a fair chance of doing themselves justice, and again was Wisdom justified of her children.

"Elijah," restored to its old place at the head of the programme, after having been omitted from one Festival and put at the fag-end of another, enjoyed a splendid triumph. The public were right glad to see their favourite Oratorio back at the post of honour. They made a run upon the tickets, soon securing all seats, and in some cases parting with them at a profit of cent. for cent. Hundreds more might have been sold. The Committee have, no doubt, learned the lesson of this eagerness, and will not again assume that the love of English amateurs for popular works has abated. A better performance has rarely, if ever, been given. The solos were in the safe hands of the principal artists named above, Mr. Norman Salmond essaying the part of *Elijah* with very promising results; but the honours of the occasion fell to the chorus, who acquitted themselves in faultless style. Here it should be remarked that Sir Arthur Sullivan rehearsed the Oratorio, holding an opinion that it is one worth taking pains with. He was right, and he had his reward in the unmingled satisfaction of an audience comprising not a few excellent judges.

The Concert on Wednesday evening, when Schumann's "Pilgrimage of the Rose" formed the bulk of the programme, was somewhat dull, for reasons already stated. Miss Macintyre, Miss McKenzie, Mr. Ben Davies, and Mr. Plunket Greene did all they could for the solos, and the chorus rose easily to the level of the work; but the music was too small for the occasion and nobody's heart seemed in it. Beethoven's Symphony in F (No. 8) diffused a different and more cheery atmosphere at the beginning of the second part. It was finely played, after having been carefully rehearsed. The choir, later on, did justice to Walmisley's elegant Madrigal, "Sweete Floweres," and the Concert ended vigorously with Berlioz's Overture "Le Carnaval Romain."

At the head of the scheme for Thursday morning stood Mozart's "Requiem," in which the solos were taken by Misses Williams and Wilson, Messrs. Lloyd and Black. The singing by these artists of the two quartets, "Recordare" and "Benedictus," was unusually good; and the accompaniments, under the watchful guidance of Sir Arthur Sullivan, well supported the efforts of the vocalists. But the solo singers at this Festival were in a secondary position, through no fault of their own. Do what they would, the talk was still of the magnificent *ensemble* of chorus and orchestra—the *ensemble* which thrilled the audience in such numbers as "Dies iræ," "Rex tremendæ," and "Confutatis maledictis." The performance of the "Requiem" made a great impression. It was one of the most successful of the week and reflected honour upon all concerned. Mr. Cliffe's new Symphony headed the second part, and was given under the composer's personal direction. By the time this notice appears in print, the Symphony will have been performed at the Crystal Palace in a revised form. It will be better, therefore, to reserve a full criticism till that rendering can be discussed; but I may say at once that both the first *Allegro* and the *Scherzo* remain untouched, while the changes made in the slow movement and *Finale* comprise only an abbreviation of the "Serenade" in the first and are modelling of the *Finale* in the second. The Symphony will bear shortening. It is a long work, for the composer has much to say—more, perhaps, than the small stock of patience possessed by a modern audience will complacently endure. While withholding detailed criticism, it is a duty at once to acknowledge the generally happy manner in which Mr. Cliffe has illustrated his programme—"Sunset," "Night," "Fairies'

Revel," "Morning." These are suggestive themes as a poetic basis, and Mr. Cliffe has worked upon them in the fullest and most conscientious manner—if anything, with more elaboration than necessary to the end in view. A composer, however, must be allowed to write as he feels and perceives, and, in the present case, we undoubtedly get some fine tone-pictures showing remarkable talent and being worthy of uncommon praise. The music is by no means easy, but, under the composer's *bâton*, all went well till near the end of the last movement, when there was a moment or two of danger. That the Symphony made a distinctly favourable impression upon its first audience appeared in cordial applause and recalls of the composer. Between the Symphony and Mendelssohn's Psalm, "When Israel out of Egypt came," Mr. Lloyd sang Sullivan's "Come, Margarita, come," very charmingly. Of course, the choir had a chance in the Psalm which they were not likely to miss. Never have Mendelssohn's broad unison phrases and massive harmonies been given with grander effect. The Yorkshire singers simply revelled in music so suited to their style and taste, and with it made an impression of grandeur—I might even say sublimity—which will remain in the memory of all present.

Much of the Concert given on Thursday evening was taken up by a long selection from Wagner's "Master-singers," including the Overture, part of the first act, and a great deal of the third act. The policy of giving operatic fragments on these occasions is open to question. One can, of course, understand the existence of a desire to hear Wagner's music, and there is no reason for denying it gratification. But this should be done, as at the Richter Concerts, by performing orchestral excerpts and arrangements sanctioned by the composer. Nothing could be less satisfactory than the "Mastersinger" scenes as given on a Concert platform without the essentials of scenery, costume, and action. It was mangled Wagner with a vengeance. Nevertheless, praise is due to the artists who took part, and to Sir Arthur Sullivan, who laboured very zealously to make the selection a success. In the second part of the same Concert Dr. Mackenzie conducted a capital performance of his "La Belle Dame sans Merci"—a work which seems to reveal new beauties at every fresh hearing. Dr. Mackenzie, whose "Story of Sayid" is not forgotten in Leeds, had a cordial reception, and was much applauded at the close of his task. After two or three vocal pieces, solo and concerted, which I need not even mention, the Concert ended with the Overture to "Oberon."

The following morning was devoted entirely to Bach's Mass in B minor, performed on this occasion as a consequence of the remarkable success made with it in 1886, and a lively public recollection of the same. Sir Arthur Sullivan, whose zeal for this fine example of the Leipzig master cannot be over-praised, presented the Mass under precisely the same conditions as before—that is to say, such conditions as the composer ordained. Again we had the old German trumpets and the oboi d'amore for which Bach wrote; but the great Sebastian never dreamed of such a performance as was again given in Leeds. The solo vocalists, Miss Williams, Miss Wilson, Mr. Piercy, and Mr. Salmond did their very best with a task made the more ungrateful by knowledge that the audience were chiefly interested in the choruses. No labour was ever entered upon and carried out with greater conscientiousness than that which the excellent singers just-named brought to their work. But the concerted numbers were "the thing," and these made even greater effect than in 1886, the reason lying in a better chorus. It was a supreme pleasure to hear Bach's difficult music rendered with absolute precision, and given with a fullness and majesty which seemed to reveal loftier heights than had before been imagined. The entire performance was a feather in the cap of the Festival, which might proudly be worn before the world.

Friday evening's Concert opened with the second and last novelty of the week—Mr. Alan Gray's setting of Shelley's "Arethusa." I must confess—though, perhaps, I should feel shame in doing so—that I had never heard of Mr. Gray till his name appeared in connection with this work. The more satisfaction was there in finding that the music of "Arethusa" is that of an accomplished musician, who has ideas and as much of the faculty of apt and forcible expression as can reasonably be looked for from

inexperience. The new Cantata is not likely to be withheld from metropolitan amateurs, and therefore I shall not prolong an already extended notice by entering into details which can better be discussed later on. Let it be stated, however, that Mr. Gray has dealt skilfully with the difficulties incidental to a narrative poem, and, generally speaking, made the most of its opportunities. With regard to the character of the music, it is only needful to say that Mr. Gray obviously admires Brahms and has adopted much of his manner. There is no objection to this so long as the imitation is not carried too far. The performance, with Mr. Andrew Black as an efficient soloist, was conducted by the composer, and passed off with marked success. Other notable features in this Concert were Schubert's "Unfinished" Symphony, a liberal selection from Sullivan's "Tempest" music, Brahms's "Song of Destiny," and Mr. E. German's Overture to "Richard III." The variety appeared to sustain the interest of the audience, who, moreover, may have found the contrast between Sullivan's elegant and fanciful music and the sombre intensity of Brahms a very striking feature. Much impression was made by the Schubert Symphony, which was finely played, nor had Mr. German reason to complain of the effective interpretation his Overture received. Altogether, this Concert was very interesting and successful.

The last morning performance had as its distinguishing feature Dvorák's "Spectre's Bride," which, it is pleasant to state, the Committee adopted although the work is a creation of the rival Festival at Birmingham. Now let Birmingham carry on the amicable relationship set up. With Miss Macintyre, Mr. Lloyd, and Mr. Andrew Black as soloists the Bohemian master's picturesque and striking work had every justice done to it, and was received with marked approval, although opinions differed as to the suitability for musical treatment of so peculiar a subject. The music, at any rate, conquered, as it needs must wherever heard. The performance was admirably conducted by Sir Joseph Barnby, whose aid in superintending a number of the choral rehearsals, at the request of Sir Arthur Sullivan during his illness, was thus publicly recognised. In the second part of the programme came a Suite de Ballet by the late Goring Thomas—three pretty and graceful movements, well worked out. Miss McKenzie sang a rather ineffective air from the "Samson et Dalila" of Saint-Saëns, and the proceedings closed with Dr. H. Parry's "De Profundis," followed by the "Hallelujah" from the "Mount of Olives." Dr. Parry's piece, conducted by himself, put the Yorkshire singers on their mettle; but they were fully equal to its requirements, and it may be that the noble music never had so entirely adequate a rendering.

The Festival closed on Saturday evening with a popular programme, made up of selections from the airs and choruses of Handel and the whole of the "Hymn of Praise." Here I might lay down my pen for any necessity there is to use it in describing how principals, chorus, and orchestra dealt with themes so familiar. The Handel selections comprised many pieces usually chosen for the second day of the Handel Festivals, and all of them rank among the old master's greatest achievements. Miss Anna Williams, Miss Wilson, Mr. Lloyd, Mr. Piercy, and Mr. Norman Salmond answered for the airs, and Madame Albani took part in the "Hymn of Praise." It may be imagined that the Festival, under these circumstances, ended triumphantly, and that the congratulations, when all was over, were hearty and prolonged. Amateurs all over the Kingdom join in felicitating the Committee, and especially Mr. Alderman Spark, the indefatigable and courteous hon. secretary, upon the splendid result of their labours.

COVENT GARDEN OPERA.

WHETHER Sir Augustus Harris resolved upon an autumn season because Mr. Lago had done the same, or whether example had nothing to do with the matter, are questions of no public concern. Enough that Covent Garden Theatre was opened for lyric drama on the 10th ult., when "Cavalleria Rusticana" and "Orfeo" filled the bill and attracted an audience crowded in every part. Gluck's opera had the advantage of the cast which on previous

occasions gave so much satisfaction; that is to say, the parts of *Orfeo* and *Euridice* were taken by the sisters Ravogli, and that of *Love* by Mdlle. Bauermeister. Again the wonderfully finished and powerful embodiment of the Greek hero commanded admiration, and gave to Miss Giulia Ravogli the honours of the evening. Miss del Torre appeared in Mascagni's work, taking the part which, last season, the genius of Madame Calvé made so pathetic. We draw no comparisons between the two artists. Miss del Torre did fairly well, and should be praised rather than blamed for giving proof that she had sympathetically studied Madame Calvé's creation. *Turiddu* was represented by Mr. Cremonini, a young tenor with a small but effective voice, which he uses well. This gentleman's years are so few that a fuller development of his physical powers may be anticipated. In that case he will be a satisfactory artist. *Lola* was played by Miss Guercia.

"Il Trovatore," introduced on the following evening and received by a large audience, need not long detain us. This opera had not been performed for some time, and, thanks to a good performance, its melodies were heard again with unconcealed pleasure, while the "Miserere" scene made an unwonted impression. In short, the effect of the music neutralised all that is repugnant in the melo-dramatic story, as it has often done before. *Leonora* was played by a new-comer, Miss Rosita Sala, who is quite young, and, judging from her manner and bearing on the stage, has not had much experience. She cannot be said to have made a success, but her possession of a good voice and some skill in using it encourages hope that, in course of time, she will do better. Miss Tremelli was again a picturesque and forcible *Azucena*; Mr. Giannini, no stranger to the London boards, made a vigorous *Manrico*, and Mr. de Anna a good singing *Conte di Luna*, whose rendering of "Il Balen" had to be repeated. Both chorus and orchestra were efficient, as on the opening night.

From the "Trovatore" to "Lohengrin" was a long step, but the public were as ready for the one opera as the other, and Wagner's romantic masterpiece had a multitudinous hearing. The representation was not good in all respects. Madame Melba repeated her *Elsa*, with some improvements in the direction of greater dramatic effect. Nevertheless, she did not satisfy us, because we were left in some doubt whether she quite felt the character. She seemed self-conscious to a fault, and this interfered with the spontaneity of her action. Her singing, on the other hand, was excellent throughout, and commanded great applause. Miss Guercia was a conventional but not ineffective *Ortruda*, and Mr. Cremonini presented a very youthful *Lohengrin*, wanting in power, but having an interest of its own. He sang tastefully and pleasantly where special exertion had not to be made. The *Telramond* of Mr. Dufriche and the *Henry the Fowler* of Mr. Castlemar call for no remark. A serious drawback to the efficiency of the representation was due to the chorus; false intonation being sometimes of a very grave character indeed.

"Faust" was performed on the 15th ult., with Madame Melba as a familiar *Marguerite*, and with Mr. Giannini in the title-part. We need not dwell upon what was done by these artists and their associates, but the fact must be recorded that on this occasion the manager put on his stage, for the second time, the Walpurgis Night scene prepared by Gounod for the Grand Opéra in 1869. The spectacle was effective, and the music, as all know, is charming; but "Faust" is better in its old form. The ballet is an undesirable excrescence.

"Carmen" had the stage on the 22nd ult., the Spanish gipsy being represented by Miss de Lussan, whose embodiment of the part is familiar, and was again in its way successful. The honours of the evening were, however, gained by Mr. Durward Lely. This artist has greatly strengthened his *Don José*, and he acted and sang with freedom and power which repeatedly evoked loud applause. Miss Sofia Ravogli made but little effect as *Micaëla*, but the representation generally was approved by the house. We can only mention a performance of "Rigoletto" on the 24th ult., with Madame Melba as *Gilda* and Mr. Dufriche as the unhappy Jester, and of "Il Barbiere" on the 25th ult., with Miss Nevada as *Rosina* and Mr. Padilla as *Figaro*. All the performances noted above were conducted by Mr. Bevignani with his well-known care and skill.

SIGNOR LAGO'S OPERA SEASON.

THE production of Tchaikowsky's opera "*Eugene Onegin*," on the opening night, the 17th ult., was a feature of interest. The Russian composer enjoys considerable fame in his own country, but here he is principally known by his songs and short but graceful pianoforte pieces. An analysis of the opera having already appeared in these columns, it will be only necessary to add a few words about the work and its performance. Skilful orchestration adds much to the effect of the music, especially in the best portions of the opera, such as the letter scene in the first act, the duel scene in the second, and the farewell at the close of the last act. But not only in his colouring, but also in his writing generally, the composer shows so much *savoir faire* that he manages to sustain the interest of his audience through an opera which contains some pages which are uninteresting, and some which are even commonplace. Of the concerted music, the characteristic opening duet and quartet, and the quaint chorus of reapers deserve special mention. Miss Fanny Moody (*Tatiana*) was earnest in her acting and sang artistically. Miss Lily Moody as *Olga*, Mlle. Selma (*Larina*), and Madame Sviatowsky (*The Nurse*) are entitled to a good word. Mr. Iver McKay, as the young poet *Lensky*, was scarcely heard to as much advantage as usual; but as he was suffering from a severe sore throat and has since been unable to appear, his efforts should hardly be criticised. Mr. Oudin, as *Onegin*, won a well-deserved success, both as actor and singer; he looked the part to perfection. Mr. Charles Manners (*Prince Gremin*) and Mr. G. Appleton (*Monsieur Triquet*) added to the success of the evening. The orchestra was under the direction of Mr. Henry J. Wood, and the playing at times was not all that could be desired.

The production of "*La Favorita*" on the following evening (18th ult.) served to introduce three new artists—Signorina Domenici (*Leonora*), Signor Bernardo Zerni (*Fernando*), and Signor Mario Ancona (*King*). The two first-named, though not at present artists of the first rank, were acceptable both vocally and histrionically; Signor Ancona is a baritone with an excellent voice perfectly under control, and a general distinction of style, both as singer and actor, that received prompt and hearty recognition. This gentleman is welcome. The *Baldassare* on this occasion was Signor Luigi Rossato. He sang fairly well, but evidently thought the name should have been spelt Bawl-dassare. The occupants of front seats thought that he carried his notions of realism too far. Signor Arditi kept the orchestra together with a master-hand throughout the evening.

"*Lohengrin*," on Saturday, the 22nd ult., was brought forward chiefly, we presume, on account of Madame Albani, whose impersonation of *Elsa* has lost nothing of its force and dramatic intensity. The *Lohengrin* was Signor Zerni, who did his best to fill a part too big for him; Signora Elandi was the *Ortrud*, and Signor Ancona again sang and acted finely as *Frederick*. Signor Arditi conducted.

On Tuesday evening, the 25th ult., two works were given differing totally in character. The first was "Der Schauspiel-direktor." An occasional piece bearing that title was written by Mozart for some Court festivities at Vienna in 1786; the plot was an amusing one, describing the difficulties of a theatre manager engaging a company. After the composer's death both music and libretto were re-arranged, and in various ways. The version used at the Olympic was the one made by L. Schneider, in which Mozart himself appears on the stage. The piece, from the beginning, was merely a clever joke, and perhaps the tampering with the composer's text, though a crime, is not a very serious one. Miss Marra and Miss Elena Leila, who represented the rival *prime donne*, were good. Mr. Richard Temple was amusing as the manager, and sang his music very effectively. Mr. G. Tate was the *Wolfgang*. The second piece was Mr. Granville Bantock's "*Cædmar*," in one act. The libretto, by the composer, tells how a lady loves a knight, and how the latter slays her husband. The music at every step reminds one of Wagner, but it is cleverly written, and one day, when Mr. Bantock has escaped from the influence of the Bayreuth master, he will probably distinguish himself. The performance, under his direction, was rather rough. Madame Duma as the wife acted well, Mr. Isidore Marcel was the husband, and Mr. C. Harding the knight.

CRYSTAL PALACE CONCERTS.

THE thirty-seventh annual series of the Crystal Palace Saturday Concerts opened on the 15th ult., with a programme excellently devised to suit all classes of amateurs. There are a few new names in the band—Mr. Fransella efficiently supplying the gap created by the lamented death of Mr. Wells, the principal flautist, and Mr. Busby, a most valuable recruit, being agreeably in evidence amongst the horns—but its composition is practically the same as in former years. The great blot on this admirable orchestra is the encouragement given by Mr. Manns to the substitution of the cornet for the valve trumpet. The latter is now rarely heard at Sydenham, and the result is a distinct deterioration in the nobility of the instrumental *ensemble*, while in solo passages the difference is naturally even more strongly marked. A slight alteration had been made in the programme as originally announced, Sir Arthur Sullivan's "*In Memoriam*" Overture being substituted for a work of Bach as being a more fitting expression of the national feeling on the death and burial of Lord Tennyson. The Overture, which was exceedingly well played, was followed by a performance of Beethoven's Pianoforte Concerto (No. 3) in C minor, with M. de Pachmann as soloist, this being his first appearance at the Crystal Palace since 1886. M. de Pachmann, who played from notes, rendered the opening movement in a robust, or, perhaps we should say, a more energetic style than we have hitherto been accustomed to from him. But the impression conveyed was rather of a conscious straining after enhanced sonority than of the legitimate exercise of the player's energies. The *Cadenza* introduced at the close of the movement was that by Liszt, and was played with extraordinary fluency. But M. de Pachmann spoilt everything by what followed. The opening movement of the Concerto is in C minor. The *Largo* is in E major, and the sequence of keys apparently jarred on the nerves of the susceptible virtuoso, for he must needs preface the slow movement with a modulatory improvisation of his own, an act of inartistic impertinence for which he deserved to be hissed. What was good enough for Beethoven should be good enough for M. de Pachmann. We don't want the sweetness of violets enhanced by libations of Ess. bouquet. For the rest, M. de Pachmann played the *Largo* with an entire lack of simplicity and an extravagant use of the *tempo rubato*. The crispness and daintiness of his touch were displayed to great advantage in the concluding Rondo. But, as a whole, the performance was artificial, affected, and irreverent. Later on he played two pieces by Chopin—the Nocturne (Op. 37, No. 1) and the Rondo (Op. 16)—with all his wonted delicacy of execution and exasperating extravagance of gesture and facial expression. Mr. C. A. Lidgley, whose Ballad for Orchestra constituted the novelty of the programme, has sought his inspiration in Doré's picture "*A Day Dream*," in which a young monk, seated at the organ, is haunted by the vision of a beautiful girl whom he has loved and lost. He has a "motto" theme—the Gregorian penitential "*Tonus Peregrinus*"—a "Love" theme, and a "Monastery" theme; and with the aid of the full modern orchestra, reinforced by the harp and organ, he has elaborated a tone-picture marked by a good deal of emotional sentiment. In the long run the Monastery theme conquers, and Love retires, routed (as Love could not fail to be) by the blare of the cornets. Mr. Lidgley was cordially applauded at the close of his work. M. André Wormser's Symphonic Poem "*Les Lupercales*" proved to be a strange and orgiastic amalgam of archaeology and vulgarity. Where it is not bizarre the work is simply banal. The composer employs three kettle-drums, bass drum, tambourine, triangle, cymbals, and gong, and the result is, in places, a mere outlandish din. We may be thankful that he did not add parts for a siren. The programme was completed by Beethoven's Eighth Symphony, delightfully played by the band, and songs from Mr. Oudin, who was especially successful in Grieg's "*Ein Schwan*."

The 22nd ult. was the eighty-first anniversary of Liszt's birthday, and the second part of the programme was accordingly devoted to a representative selection of his works. Of these the most important was the second of the Symphonic Poems, "*Tasso: Lamento e Trionfo*," of which a spirited rendering was given by the band. Excellent

performances were also given of the "Angelus," for string orchestra, and the brilliant Hungarian Rhapsody in F (No. 1). Earlier in the afternoon Herr Popper introduced his short Concerto for violoncello (No. 3, in G), a pleasing work brilliantly written for the solo instrument, and admirably interpreted by the composer. For his solos Herr Popper played three familiar pieces of his own, adding a fourth as an encore. Native music was represented by a new Concert-Overture in C minor, by Mr. Barclay Jones, a young member of the teaching staff at the Guildhall School of Music, who was born in 1869. Mr. Jones, in this work at least, is a thorough-going classicist, and his well-written and scholarly Overture bears traces of a faithful study of the best exemplars. His themes are not very striking, but he handles them with freedom and ingenuity, and his scoring is free from the prevalent vice of "thickness." The Overture was capitally played, under Mr. Manns, and met with a very friendly reception. The programme, which opened with Handel's genial "Semele" Overture, included an Aria from "Der Freischütz" and Liszt's "Lorelei," both sung in very pure style by Madame Clara Samuël.

THE POPULAR CONCERTS.

THE thirty-fifth series of these performances opened in the usual quiet and unostentatious fashion on Monday, the 24th ult., and Mr. Arthur Chappell's faithful patrons mustered in fairly large numbers, despite the absence of Mr. Paderewski, whose co-operation would have given more than ordinary *éclat* to the commencement of the season. Under the circumstances, a programme of the ordinary type was provided, and, so far as could be judged, fully appreciated, the applause being lavish after every piece. Mr. Arbos, who was called upon to occupy the responsible position of leader, is no stranger to London, and as an extremely intelligent pupil of Mr. Joachim he was well qualified to take the first desk in a performance of Beethoven's Quartet in E flat (Op. 74), one of the master's most characteristic productions. Mr. Arbos was associated with Messrs. Ries, Straus, and Whitehouse, and a good *ensemble* was secured. The only other concerted piece in the scheme was Schumann's beautiful Pianoforte Trio in D minor (Op. 63), which was also finely interpreted. The pianist of the evening was Miss Szumowska, a pupil and compatriot of Mr. Paderewski, and already an established favourite with metropolitan amateurs. Her performance of Beethoven's Sonata in D (Op. 28), generally known as "Sonata Pastorale," was marked by extreme neatness and refinement, though there was no lack of expression. The charming young artist was thrice recalled, and eventually gave Chopin's Waltz in C sharp minor as an encore. Miss Liza Lehmann, who was warmly greeted after her prolonged absence, speedily proved that her vocal powers have undergone no deterioration. She gave an interesting serenade from Grétry's opera "L'Amant jaloux" and Thomé's "Les Perles d'Or" in her best manner, the latter being vociferously encored.

MR. SARASATE'S CONCERT.

THE crowd that besieged St. James's Hall on Saturday afternoon, the 8th ult., afforded practical testimony of the weariness of amateurs at the too lengthy musical interregnum, and perhaps at some date, not too far distant, concert-givers will awaken to the advisability of not suspending their work for so long a period. Meanwhile enthusiasts may be thankful for small mercies, for year by year autumnal activity has a tendency to set in earlier, to the relief of the dull weeks which were so long allowed to supervene after the close of the legitimate holiday season. There was nothing of an exciting nature in the pianoforte and violin performance of Mr. Sarasate and Madame Berthe Marx on the above-named date. The exquisitely polished if not very powerful rendering of Beethoven's "Kreutzer" Sonata and Schubert's Rondeau Brillant in B minor (Op. 70) by these artists has been so frequently described as to render further comment unnecessary. Mr. Sarasate's solos included Raff's brilliant "Fée d'Amour" and pieces by Wieniawski and Bazzini.

It is needless to say that he was repeatedly encored, and a similar compliment was paid to Madame Marx after her refined and, perhaps, somewhat too quiet performance of Schubert's by no means brief Fantasia in C (Op. 15), sometimes known as "The Wanderer," the pianist responding with Rubinstein's Staccato Study.

MR. SLIVINSKI'S PIANOFORTE RECITAL.

IF reports may be trusted, Pianoforte Recitals will be given in even increased numbers during the season now commencing, but at present only one performance of this nature has to be chronicled—namely, that given by a Polish executant who attracted some attention last season owing to his unquestionable abilities, and in some measure to his superabundant energies. The latter were happily repressed on the occasion now under notice, and if any fault could be found with Mr. Slivinski's playing, it certainly could not be said against him that he indulged in exaggerations or eccentricities of any kind. He was heard to very great advantage in three of Chopin's smaller pieces, playing the Nocturne in D flat instead of that in A flat which was set down for him. Some other pieces by Hummel, Liszt, and Schubert were also beautifully rendered, especially the last-named composer's Impromptu in C minor. In Schumann's Fantasiestücke (Op. 12) Mr. Slivinski was not quite so happy, though he deserves thanks for presenting the audience with the entire series of these piquant trifles. A set of cleverly written Variations in A minor by his compatriot, Mr. Paderewski, was included in the programme.

LYRIC THEATRE.

THE production of light comic operas has formed a notable feature in the world of amusement this autumn, perhaps the most striking, regarded as a spectacle as well as a musical entertainment, being "Incognita" at the above-named theatre, on the 6th ult. This is founded on Lecocq's "Le Cœur et la Main," but inasmuch as the original contained matter objectionable to English audiences, the adaptor, Mr. F. C. Burnand, has thought it advisable to introduce fresh matter, particularly in the third act, which, indeed, is practically new. Similarly, while part of Lecocq's score has been sacrificed, original music has been added by Mr. Herbert Bunning and "Yvolde." Whether changes of this sort are artistically justifiable is a large question which we do not at present propose to discuss. Enough that in its English shape the comic opera is very bright, musically, while the mounting is perhaps more gorgeous than any similar production even in these days of sumptuous stage arrangements. A minute analysis of the music is of course not desirable, but among the best written and most attractive portions are a drinking song and a round with chorus in the first act, a duet and bolero in the second act, all by the French composer; and Mr. Bunning's contributions to the third, including a very picturesque and musicianly Prelude. The most capable performers, musically speaking, are Miss Aida Jenoure, Mr. Wallace Brownlow, and Mr. John Child; Miss Sedohr Rhodes is certainly attractive in appearance, but, vocally, she was disappointing on the opening night.

ROYALTY THEATRE.

THERE is much bright and graceful music in Mr. Cotford Dick's three-act comic opera "The Baroness," with which the Royalty Theatre re-opened on the 5th ult. The composer relies chiefly upon tunefulness, and, possibly with a view of rendering his work suitable for performance in private circles, has adopted the simplest methods of treatment wherever practicable. That he might, with success, have taken a bolder flight, had he been so disposed, is sufficiently proved by a couple of duets, a trio, a quintet, and the *Finale* to the first act, the latter displaying ingenuity as well as appreciation of musical parody. The book, also provided by Mr. Dick, is not remarkable for originality of idea, but the humour of Mr. Lionel Brough and other comedians is turned to account in the course of the confusing incidents springing from the attempt of a lover to delude a

couple of uncles respecting his *fiancée*. Miss Agnes Giglio, a young soprano who has obtained very favourable notice on the Concert platform, sings the music of the heroine with considerable taste and fluency, and further valuable vocal assistance is rendered by the Misses Jessie Moore, Olga Schubert, Marian Asquith, and Mr. Charles Conyers.

BAUER-WALENN CONCERTS.

MISS ETHEL BAUER, Mr. Harold Bauer, and Mr. Herbert Walenn, on the 22nd ult., gave the first of a series of three evening Concerts at the Hampstead Conservatoire to a large assemblage, and by enlisting the services of Miss Winifred Bauer were enabled to commence and to conclude their programme with works in which the viola had an important share. Being a pianist, Miss Ethel Bauer was absent from Beethoven's Trio in C minor (Op. 9) for strings, but took her place in Brahms's Quartet in C minor (Op. 60) for pianoforte, violin, viola, and violoncello. Both pieces were played with decision, point, and commendable regard for expression. Between came solos, instrumental and vocal, the latter being sustained by Miss Daisy Defries and Mr. Paul Mahlendorff. Chopin's Polonaise in F sharp minor, a composition quite within her means, was selected by Miss Ethel Bauer, who thoroughly deserved the compliments freely bestowed. The executive facility of Mr. Harold Bauer was evinced in Ernst's "Airs Hongroises," and Mr. Herbert Walenn manifested perfect command of his instrument, together with richness of tone, in Johnson's "Idylle" and Popper's "Papillons."

DR. PARRY'S "JUDITH" AT BRIGHTON.

DR. HUBERT PARRY'S Oratorio was performed at the Dome, by the Brighton Sacred Harmonic Society, on Thursday evening, the 13th ult., before a numerous audience, who, by their keen attention, testified admiring appreciation of the work. The performance was a noteworthy success, and soloists, chorus, and orchestra, with their Conductor, Mr. Robert Taylor, have reason for much congratulation. Miss Emily Davies interpreted the part of *Judith* in unexceptional style. Miss Mary Reeve proved herself a capable exponent of the part of *Meshelemeth*. Mr. Henry Beauchamp was heard to advantage as *Manasseh*, especially in the solo "God breaketh the battle," which was enthusiastically applauded. Mr. Peter Musson sang the part of the High Priest at the commencement of the Oratorio, and later on the words of the Messenger from *Holofernes*; whilst the parts of the *Children* were entrusted to Masters Percy Mock and Percy Taylor. All the choruses were well sung, the attack being admirable; indeed, as regards finish and accuracy, the performance, as a whole, was superior to any of the season. Amongst the most effective numbers were those in the third scene, when the sacrifice is about to take place; and in the last impassioned appeal to Moloch, the voices were again heard to excellent effect. The work of the orchestra, led by Mr. W. A. Baker, was throughout very creditable. The organ was in the hands of Mr. P. J. Starnes, Organist to the Society, and Mr. Robert Taylor, as usual, proved himself an excellent Conductor.

OBITUARY.

On September 29, at Sanna, Sweden, after four weeks' illness, there passed away a singularly amiable and gifted man, Mr. JULIUS CYRIAX, for a long time Secretary of the London Branch of the Wagner Society, and an intimate friend of the Bayreuth master's family. Mr. Cyriax was only 52, and the news of his death came as a great shock to those—they were very many—who knew and loved him. Though an excellent musician, Mr. Cyriax practised the art only *en amateur*.

The death was announced on September 29, at Paris, of HECTOR CRÉMIÉUX, author of numerous operatic libretti, notably of "Orphée aux enfers" and of "Le Petit Faust." He had also written several successful dramas. The deceased was in his sixty-fourth year.

We have to record with much regret the death on the 2nd

ult., at Edgbaston, of Mr. S. V. CORNISH, the Secretary of the Birmingham Festival Choral Society. Mr. Cornish had been connected with the Society for many years and was held in high estimation by its members.

Mr. E. W. THOMAS, a pupil of Moira and Spagnoletti, at one time leader and chorus-master of the Liverpool Philharmonic Society, and earlier the associate of Weber, Spohr, and Mendelssohn, died on the 4th ult., at Dinas Dinlle, North Wales. At one time the deceased stood, with the late Messrs. Isaac and Toms, at the head of his profession in Liverpool, but of late years his existence had become little less than a memory. Mr. Thomas was in his seventy-ninth year, and had been ailing for a considerable time.

We have also to record the following deaths, viz.:—

On September 20, at Weimar, LOUIS JUNGSMANN, one of the earliest pupils of Liszt, composer and professor of the pianoforte at the Weimar Sophien-Stift, in his sixty-first year.

On September 21, at Zehlendorf, Madame TAUBERT, widow of the late Berlin conductor and well-known composer, and sister of the once famous singer, Nanette Schechner, aged seventy-six.

On September 23, at Varese, FRANCESCO SANGALLI, professor of the pianoforte and composer of merit.

On the 20th ult., at Vienna, Frau JOSEPHINE RICHTER, mother of Dr. Hans Richter, the eminent musical conductor; in her youth a successful teacher of singing; aged seventy.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Birmingham and Midland Musical Guild opened its winter session with a *Conversazione* at the Grand Hotel on the 1st ult. A Concert followed, the programme being devoted to the compositions of Dr. Hubert H. Parry. The President, Mr. S. S. Stratton, in an introductory address, gave a sketch of the life and writings of the composer, and Dr. C. S. Heap (pianoforte), Messrs. T. M. and T. R. Abbott and J. Owen (strings) afterwards gave fine performances of the Trio in E minor and Quartet in A flat, Mr. T. M. Abbott also playing the Partita in D minor for violin. Madame Oscar Pollack sang, in a tasteful manner, "The Lord is long suffering," from "Judith," and two beautiful little songs, "Willow, willow!" and "The Poet's Song"; Mr. William Evans was also very successful in two of the Anacreontic Odes. Mr. Henry Taylor accompanied, and the musical arrangements were admirably carried out by Mr. Oscar Pollack. There was a large assembly of members and friends.

The Handsworth Parish Church Dedication Festival was held on the 5th ult., when Mendelssohn's "Lauda Sion" was given by an augmented choir, with orchestral accompaniment. Beethoven's Symphony in C (No. 1) was performed, this being probably the first proceeding of the kind in any church in Birmingham. The band was led by Mr. F. Ward; Mr. W. T. Jenkins, Organist of St. Michael's, Handsworth, presided at the organ; and Mr. George Halford conducted.

The Cardiff National Welsh Choir gave a Concert in the Town Hall on the 7th ult., but there was little of the national character in the programme, although the ladies wore the national costume.

Miss Marie Fromm and Mr. A. J. Priestley gave a Chamber Concert in the Masonic Hall on the 13th ult. The programme included the Sonata in E minor (Op. 38), for pianoforte and violoncello, by Brahms, which was heard for the first time in Birmingham. The lady is an accomplished pianist, excelling rather in pieces requiring energy and fire than in those calling for delicate, sympathetic touch. Mr. Priestley is advancing in public estimation as a violoncellist.

The Musical Matinées of the Royal Society of Artists commenced on the 15th ult., when Mr. Oscar Pollack provided a popular programme. The vocalists were Miss F. H. Berry, Mr. S. Fenn, and Mr. Frank A. Wood. Mrs. Basnett (pianoforte) and Mrs. S. Fenn (violin) played, among other pieces, two movements from Mendelssohn's Sonata in F minor (Op. 4), which possibly had never been

given in public here before. The same afternoon Mr. Frederic Dawson gave a Pianoforte Recital at the Clef Club, and in a series of pieces ranging from Bach to Liszt displayed extraordinary powers of execution.

At the Society's *Matinée*, on the 22nd ult., there was a complete orchestra—the Edgbaston Philharmonic Society, conducted by Mr. S. S. Stratton—and the experiment was tried of introducing an entire Symphony in the programme. Beethoven's No. 1 was chosen, and its production was altogether successful. Other orchestral pieces were an *Entr'acte*, by J. L. Hatton ("Faust et Marguerite"), and Bishop's "Guy Mannering" Overture. The vocalists were Mr. Evans and Miss Florence Howle, whose singing was highly appreciated.

The Popular Saturday Evening Concerts in the Town Hall are now becoming an important part of our musical life. On the 8th ult. the Choral Union, conducted by Mr. T. Facer, gave a very good performance of Handel's "Messiah," with Miss Mabel Grove, Miss F. Bladon, Mr. W. Molineaux, and Mr. W. Bennett as principals, Mr. Perkins being Organist. On the 15th ult. the Choral and Orchestral Association (Conductor, Mr. Geo. Halford) presented Haydn's "Creation," Parts I. and II., in a creditable manner, with full band and chorus; and, with even better results, Mendelssohn's "Lauda Sion," the vocal principals being Madame Lizzie Mathews, Miss Nellie Pritchard, Mr. Horace Wilson, and Mr. William Bennett, the last a rising young bass singer. This Society is what remains of the Musical Association started under such brilliant auspices in 1879, and the Concert was the 192nd given since it was called into existence. There is abundant vitality left and plenty of scope for usefulness, although it now has more than one rival.

The Midland Musical Society, which occupied the Town Hall platform on the 22nd ult., can now command a chorus of close upon 400. Many members, however, are inexperienced, and the tone produced is by no means proportionate to the numbers engaged. Mr. Gaul, on this occasion, conducted a generally successful performance of his popular Cantata "The Holy City," the solos being taken by Miss Rose Long, Miss Florence Bourne, Mr. Lloyd James, and Mr. T. Horrex. There was an excellent orchestra, and Mr. Perkins presided at the organ. The attendance was such as to crowd the hall in every part. Mr. H. M. Stevenson, the founder and Conductor of the Society, is one of the most zealous amateurs in this city.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

ONLY one Choral Concert has been given in Bristol during the month. It was the opening performance of the Bristol Musical Association, on the 1st ult. Part-songs and glees were crisply sung by the choir and thoroughly enjoyed by the audience. Songs by Madame Gomez and Mr. Montague Worlock, instrumental solos, and overtures performed by the band made up the programme.

The Recitals of sacred music in Bristol Cathedral have been resumed. The first one took place on the 20th ult., when there was a good congregation. The service paper contained the air "Jerusalem, thou that killest the Prophets," from "St. Paul," and the following selections from "Elijah": the airs, "It is enough" and "O rest in the Lord"; the recitatives, "See, now he sleepeth," "Arise, Elijah," and "O Lord, I have laboured in vain"; the beautiful trio, "Lift thine eyes"; and the choruses, "He watching over Israel" and "He that shall endure." Two excerpts were taken from Sullivan's "Golden Legend"—viz., the air "Slowly, slowly up the wall," and the exquisite unaccompanied evening hymn "O gladsome light"; Gounod's "There is a green hill" was the other vocal piece. The soloists were Miss Florence Cromey, Miss Clara Aldersley, and Mr. W. Thomas; Master Reed, a chorister of the Cathedral, assisted in the trio; and the choir consisted of over 100 members of the Orpheus Glee and Bristol Choral Societies. Principals and choir sang admirably, every piece being given with much taste and impressiveness. The congregation joined in singing several hymns. Mr. Riseley contributed an organ solo, an Andante of Spohr; and Mr. J. H. Fulford, Assistant-Organist, played Handel's "Samson" Overture as a

concluding Voluntary. The Recitals will be given at intervals during the winter.

The marriage of Mr. W. Garnett and Miss Harvey, members of musical families, at the new Church of St. Mary, Leigh Woods, on the 19th ult., is worthy of note because of the new departure, musically, made at marriage ceremonies in Bristol and neighbourhood. The chorists, song-men, and organist and deputy-organist of Bristol Cathedral, and an orchestral band, conducted by Mr. Riseley, were in attendance. Prior to the arrival of the bride, the band played Handel's Largo and the Intermezzo from "Cavalleria Rusticana," and, as the bride entered the church, the bridal music from "Lohengrin." The service was that used at Westminster Abbey, ending with the Anthem "The Blessing of the Lord," in which occurs the phrase "We wish you good luck." As the bride and bridegroom left the church, Mendelssohn's "Wedding March" was played. After such an admirable example of what a musical wedding may be, it is probable that many similar ones will take place hereafter in Clifton.

We have had a week of opera performances in Bristol by the Carl Rosa Company, and, on the whole, admirable results have been obtained. The new works, so far as our city is concerned, were Bizet's trivial "Djamileh," the charming "Rustic Chivalry" of Mascagni, "Aida" and "The Prophet," with gorgeous spectacles, and "L'Amico Fritz."

New musical societies are still on the increase in Bristol and neighbourhood. A choral association has been established at Kingswood, and a male voice glee society has been formed at Frenchay.

Visits have been paid us by Madame Nordica, Madame Patti, and Señor Sarasate. Miss Wakefield lectured on "Scotch Melodies" on the 11th ult.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

MR. PADEREWSKI's serious illness was a sore disappointment to his many admirers here. He should have opened our Concert season on the 10th ult., and although Messrs. Methven and Simpson, with most commendable spirit, secured the services of Mr. Slivinski as a substitute, the musical public refused to be comforted, and stayed away in large numbers from what proved a most interesting Concert. Mr. Slivinski came to us as a stranger, but the applause which greeted his rendering of Paderewski's Variations grew more enthusiastic as the evening went on, and a well-deserved ovation of approval was bestowed on his very poetical reading of Schumann's "In der Nacht" and his brilliant execution in a Tarantella by Liszt. A Rondo by Hummel—interpreted, certainly, in a modern sense—was a delightful surprise, and "Auf dem Wasser zu singen" (Schubert-Liszt) won the pianist an encore. Mr. Slivinski was not so happy in his selection from Chopin's works. The other numbers were a Fugue by Handel, Schubert's C minor Impromptu ("Himmelsche Länge!") and the entire set of Schumann's Fantasiestücke.

Professor Niecks opened the first session of his Music Classes at the University, on the 20th ult. There was a good attendance of students and others. As already intimated, there are three sets of Lectures in the curriculum—on History, on Harmony, and on Form—in all, eighty Lectures.

In the St. Andrew's University centre, Mr. Franklin Peterson, University Extension Lecturer, began courses of Lectures last month on Musical History and Form, in the United College, St. Andrew's, and at Perth.

The fifth session of the Edinburgh Society of Musicians was inaugurated on the 15th ult., when the President, Mr. Walter Hately, delivered a Lecture on "Music in Old Edinburgh." Limelight views and musical illustrations added interest to an interesting subject.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THEATRICAL rather than musical matters have absorbed attention here during last month. Messrs. Tree, Alexander, Hare, and several other well-known actors have fulfilled

COMPOSED AND ARRANGED BY

J. BARNEY

G. C. MARTIN

A. C. MACKENZIE

J. STAINER.

London: NOVELLO EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

No. 1.

The Anthem of Peace.*

J. BARNEY.

Allegretto.
 SOPRANO. *mf*
 ALTO.
 TENOR. *mf*
 BASS.

O sweet the en-chant-ing an - them, That stole o'er the list -'ning earth, When

An - gels of God de - scend - ed, Pro - claim-ing the Sa - viour's birth. E'en

now we may catch the e - choes, A - cross the a - byss of time, Of the

strange and won - drous mu - sic, That swelled in that song sub - lime.

mp ma - ny,
 But the voi - ces of earth are ma - ny, And loud are its sounds of strife, And the
mp

* From "Twelve New Carols for Christmastide." Paper cover, price One Shilling.

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The Musical Times, No. 597.

(1)

song of the deathless An - gels, Grows faint in the rush of life. Yet oft in the lull of

tu - mult, We hear the far mu - sic roll, And soft - ly the song of the An - gels, Is

dim.
Is borne . . . *pp*
borne to the list-ning soul, Is borne to the list-ning soul. O beau-ti - ful an - gel -

cres. *f*
- an - them, Earth waits thy full tones a - gain, . . Till loud o'er the Ba - bel of na - tions, Is

dim. e rall.
heard thy ma-jes - tic strain, And the ma - ny dis-cord - ant voi - ces, Grow faint, and faint - er, and

f rall. *f* *pp*
cease, In the heav'n of thy blest en - chant - ment, Sweet An - them of joy and peace.

No. 2.

On Christmas Morn.

Words by G. WEATHERBY.
(From *The Quiver*, by permission.)

A. C. MACKENZIE, MUS. DOC.

1. On Christmas morn, When Christ was born, Was heard a song of

peace . . and love ; So full and strong, The per-fect song Of an-gel-throng From heav'n . . a - bove.

2.
That song, we know
Sung years ago,
Was sweetest carol ever heard ;
And through the year
We all may hear
An echo clear
Of every word.

3.
And now to-day
It seems to say,
To each of us, " Let discord cease,
Put by your fears,
Your griefs and tears,
While in your ears
I tell of peace ! "

4.
And on this morn,
When Christ was born,
Let all to Him an offering make
A victory won,
A good deed done,
Some work begun,
For His dear sake.

No. 3.

Across the desert sands by night.*

HOLY INNOCENTS' DAY.

Arranged by G. C. MARTIN, Mus. Doc.

Allegretto.
mf
 1. A - cross the de - sert sands by night His jour - ney Jo - seph
mf
 tak - eth; At God's com-mand his has - ty flight; With an - xious speed he
f
 mak - - eth, And Beth - le - hem for - sak - - eth.
mf
dim. erall.

2 For Herod seeks the child to slay,
 And grudgeth e'en a manger,
 Thus early Christ is driven away,
 A King, and yet a stranger;
 A Babe, and yet in danger.

3 At Herod's court the noise is heard
 Of soldiers swiftly arming:
 Have heralds come to bring him word
 Of night-attack alarming?
 Of foes his country harming?

4 He hears that Christ the King is born;
 With craven fear he quaketh:
 His armament God puts to scorn,
 Nor heeds the care he taketh,
 Nor heeds the speed he maketh.

5 But nought can harm that holy Child,
 For angels watch are keeping;
 And nought can harm that mother mild,
 Who sadly goes and weeping,
 And folds her infant sleeping.

6 He slays the babes of Bethlehem,
 Her children, Rachel weepeth;
 But God great honour gives to them—
 Their souls He safely keepeth,
 Who slumbereth not nor sleepeth.

Rev. BERNARD REYNOLDS.

* From 'Eight Christmas-tide Carols' (Old Breton Melodies), harmonized by George C. Martin. Price Sixpence.

No. 4. **Shepherds! shake off your drowsy sleep.***

BESANÇON CAROL.

Arranged by JOHN STAINER, Mus. Doc.

Vivace.
Two voices to each part.

1. Shepherds! shake off your drow - sy sleep, Rise and leave your sil - ly
sheep; An - gels from heav'n a - round loud sing - ing, Tid - ings of great joy are

CHORUS. *poco rit.*
bring - ing. Shepherds! the cho - rus come and swell! Sing No - ël, oh sing No - ël!

2 Hark! even now the bells ring round,
Listen to their merry sound;
Hark! how the birds new songs are making,
As if winter's chains were breaking.

Chorus. Shepherds! the chorus come and swell!
Sing Noël, oh sing Noël!

3 See how the flowers all burst anew,
Thinking snow is summer dew;
See how the stars afresh are glowing,
All their brightest beams bestowing.

Chorus. Shepherds! the chorus come and swell!
Sing Noël, oh sing Noël!

4 Cometh at length the age of peace,
Strife and sorrow now shall cease;
Prophets foretold the wondrous story
Of this Heaven-born Prince of Glory.

Chorus. Shepherds! the chorus come and swell!
Sing Noël, oh sing Noël!

5 Shepherds! then up and quick away,
Seek the Babe ere break of day;
He is the hope of every nation,
All in Him shall find salvation.

Chorus. Shepherds! the chorus come and swell!
Sing Noël! oh sing Noël!

* From "Twelve Old Carols" (English and Foreign), adapted and arranged by Sir John Stainer. Price, in paper cover, One Shilling; words only, One Penny.

READY ON DECEMBER 15.

A

SPECIAL NUMBER

OF THE

MUSICAL TIMES

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BEETHOVEN

HIS LIFE AND WORKS

EDITED BY

JOSEPH BENNETT

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engagements at the Theatre Royal and the Royalty, and as "Hamlet" was in the *répertoire* of the Haymarket manager considerable interest centred in the music, specially written for the play by Mr. George Henschel. An augmented band, under the skilful direction of Mr. E. T. de Banzie, had charge of this, and testimony frank and full to the expressive and altogether appropriate character of the music was promptly accorded.

On the evening of the 4th ult. Mr. Paderewski's regrettable illness necessitated, of course, a change in the arrangements for the great Polish artist's Concert, announced for the 11th ult. An admirable substitute was fortunately at the call of Messrs. Muir Wood and Co., and if Mr. Sliwinski did not crowd St. Andrew's Hall—that could hardly have been expected under the circumstances—he soon won recognition as a pianist of high attainments. He will be welcomed back to Glasgow.

The Glasgow Quartet opened its season on the 18th ult. with a rather inviting programme, which included Beethoven's Rasoumofsky's Quartet in C (Op. 59, No. 3).

The guarantee fund in connection with the nineteenth series of the Glasgow Choral Union Concerts now amounts to £5,100, a sum far in excess of any previous record. This may be claimed as a harbinger of excellent omen, and yet another indication of the interest shown in the Jubilee celebration of our premier musical organisation. A publication, by the way, will soon be issued dealing with its formation, its early struggles for existence, and its subsequent history down to the present time. The opening Concert for the season ("Elijah") takes place on the 6th prox., and three nights later St. Andrew's Hall will, it is expected, present a gathering after a somewhat unique fashion—the much talked of fancy dress ball in aid of the Benevolent Fund of the Glasgow Society of Musicians. If all stories be true the terpsichorean art will be dwarfed by historical tableaux, illustrating episodes in the lives of the foremost composers. A song album will shortly pass through the press as a souvenir of the occasion, and amongst the contributions there will be found several specimens from the pens of well known local musicians. The sister art has also been requisitioned and with success, thanks to the helping hand of a few sympathetic knights of the brush.

The Park Parish Church Choir has placed Mr. Lee Williams's Cantata "Gethsemane" in rehearsal, and on the 16th ult. it gave, under Dr. Hulton Middleton's direction, Professor Bridge's setting of "Crossing the Bar" with fine effect. The simple, unpretentious music was selected as the Anthem at evening service, and was listened to with rapt attention. The Bridgeton Choral Society has taken up Smieton's "King Arthur," and will repeat, during the season, Cowen's "Rose Maiden." The Crosshill Musical Association will soon give another performance of the last-named composer's "St. John's Eve," a work which has also secured the favour of the Bridge of Allan Choral Society. Gounod's "Gallia" will be repeated by the Kyrle Choir, and at the Athenæum the Ladies' Choir has been provided with Cowen's "The Fairies' Spring." The Operatic Class at the Athenæum promises to be a success, and no doubt a good account of Ignaz Brüll's "The Golden Cross" will have to be recorded at the proper time. The Vale of Leven Choral Society has accepted Gadsby's "The Lord of the Isles," and the Gourrock Choral Union will give a performance of Gaul's "Holy City" before long.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE Sisters Ravogli were the vocalists engaged for the opening Concert of the Liverpool Philharmonic Society on the 11th ult., but a fine performance of Dvorák's Fourth Symphony in G lent distinction and special dignity to the evening's work. The other orchestral pieces were also good, and consisted of Saint-Saëns's Symphonic Poem "Le Rouet d'Omphale," Weber's "Euryanthe," Schumann's "Genoveva," Auber's "Sirene," and Sullivan's "In Memoriam" Overtures, the latter being suggested by the recent death of Tennyson. The chorus were reduced to the level of accompanying "Casta Diva," from Bellini's

"Norma," and the "Habanera" from Bizet's "Carmen." For the second Concert, on the 25th ult., Miss Wietrowetz was announced to play Brahms's Violin Concerto in D, Mr. Edward Lloyd being the vocalist. Two movements from Reinecke's Suite "From the cradle to the grave," and the Overtures "Ali Baba" (Cherubini), "Rienzi" (Wagner), and "Otello" (Rossini) were included in the scheme.

An important gathering of professional people took place on the 8th ult., when a Conference was held of the members of the North-Western section of the newly incorporated Society of Musicians. In addition to the latter there was a large concourse of amateurs and those interested in the cause of education at the morning and evening meetings, the whole being held at the Adelphi Hotel, under the general direction of Dr. W. H. Hunt. In the morning Mr. E. Chadfield, of Derby, took the chair, and an admirable paper on bogus examinations, and the like, was read by Mr. A. T. Akeroyd, of Bradford. A Concert of Ancient Music followed, in the afternoon the usual business of the annual meeting was held, and in the evening a performance of the works of members of the Society took place.

During the day occasion was taken to hold the first regular statutory meeting of the Incorporated Society of Musicians. It was announced that Mr. W. H. Cummings would preside, but indisposition prevented this, and Mr. J. Dawber, of Wigan, took the chair. This arrangement was necessary according to the articles of association, but the only business done was to fix the first annual meeting, the date of which is to be January 8, 1893, during the London conference, Dr. A. C. Mackenzie being appointed chairman.

The difficulties of the amateur musical society, alluded to a month ago, have been happily surmounted by the appointment of Mr. F. H. Crossley, of Warrington, to the conductorship. The rehearsals are once more in full swing, the work first taken in hand being Mendelssohn's "Hymn of Praise." The once flourishing societies at the neighbouring towns of Widnes, Frodsham, and Garston seem to be again making no sign this season, more's the pity.

Concerts on the star system have been given during the past month and others are in the air, and notably a series of four under the direction of Messrs. Harrison, of Birmingham, at the Philharmonic Hall. There has been opera of various shades of lightness at the theatres, and one or two Recitals by local people. Among the latter order of things, naturally those by Mr. W. T. Best on the famous organ of St. George's Hall as usual claim first attention. They form an uninterrupted chain of all that is worthy in music, and prove a strong factor for good amidst a great deal that is locally degenerate in the present day. One performance of the past month, however, claims special attention—namely, a Song Recital by Miss Frederika Taylor and Mr. Carl Courvoisier, the novelty and excellence of which alike entitled it to notice.

The first Concert of the Sunday Society was announced for the 30th ult., with an orchestra of nearly fifty performers, and a programme which, if not ultra-classical, was thoroughly worthy. In a somewhat similar direction songs and so forth are being made to do duty at a large number of what are termed "pleasant Sunday afternoons" in various places of worship. If choral societies could only be attached to such establishments it would be a move in the right direction.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

SOME years ago public attention was called to the necessity for taking some steps to bring the culture of music into line with the increasing taste for art and the continually augmenting facilities for higher education generally. Unfortunately, just at that time most influential appeals were being made to aid in the establishment of a new Metropolitan Institution, and it was thought well to avoid all appearance of antagonism or interference, and to pause awhile before attempting any large provincial scheme. But it was felt that, at a fitting time, a comprehensive plan

would effectually stir up the enthusiasm of our music lovers if it provided for the absolutely independent development of our resources and had perfect freedom of action. During the intervening years immense progress has here been made in almost all other departments of learning. The rapid expansion of the Owens College under its genial head, Dr. A. W. Ward; the success of the Victoria University in meeting and guiding the temperament and aspirations of three busy sections of this side of England; the network of most efficient Board Schools of all grades which now covers this city and suburbs; the establishment by the Corporation of technical schools of all kinds, and the taking over by the Municipality of the schools of drawing and painting, have rendered the long neglect of music a striking anomaly, and have excited a general desire to complete the circle of our higher curriculum, and to close up the breach which has, to the present time, existed by the withholding of due recognition of the claims of that art which, more than any other, ministers to the enlivening of life and to the elevation of its enjoyments. Whether an entirely new institution should be founded, either municipal or self-supporting, or a new department of practical music should be added to the faculty of musical construction now firmly established in the Owens College, was a question carefully considered; and at last a plan has been propounded securing unity of purpose and economy of labour and cost by the drawing together of the Corporation, the College authorities, and those who are anxious to provide for the sustenance and advance of Art among us. In the early summer, Sir Charles Hallé was invited to sketch the outline of a programme which was submitted to and adopted by an influential town meeting held lately, under the presidency of the Mayor. At that meeting, the more than willingness of the College Council and Senate frankly and earnestly to co-operate was declared; and the speeches of the Mayor and others pointed to the probability of the warm sympathy of the Council of the city being given to the project. The equipment fund of £1,500 has been almost wholly secured, and an annual subscription of £1,000 per annum for five years has been promised spontaneously, and without any canvass of the district or general solicitation. How great is the interest felt in a movement designed to perpetuate the musical proclivities which have—from the earliest times of which record remains—distinguished the people of the North of England, is shown by the adherence of upwards of thirty of the Mayors of Lancashire and the nearer Yorkshire towns. It is not intended to admit to the new College of Music any but serious students showing previous good training, and desiring to pursue a path leading to highest excellence in their selected branch of the art. No fear need, therefore, be entertained by the vast body of teachers in the district of a diminution of their work. On the contrary, the stimulus supplied by bringing among us a means of carrying on the cultivation of the art to a loftier point, and in a more complete manner than has heretofore been possible, must increase the number of earnest students; and the entrance examinations of the College will soon prove an encouragement to good, and a deterrent of bad, teachers among those who either prepare—or neglect to prepare—their pupils for further progress.

It is understood that the musical undergraduates of the Owens College have proved very successful at the University examinations crowning the first year of the three years' course marked out for them, the papers being specially trying in history, as well as thoroughly testing the student's knowledge of advanced harmony. Dr. J. Frederick Bridge was associated with Dr. Hiles as external examiners. The opening of the new session has brought a considerably increased number of candidates for the degrees, now open to women as well as to men.

During the last few weeks we have enjoyed a few opportunities of listening to renowned singers and players, and specially must be mentioned the visit of Madame Melba, with her beautiful voice and highly-trained vocalisation; of Mr. Slivinski, so marvellously clear in execution; and of Señor Albeniz, with his no less refined and delicate mastery of the pianoforte keyboard.

But our season, with its full wealth of orchestral enjoyment, really commences, as usual, on the last Thursday in October, for which Concert Sir Charles Hallé arranged an attractive programme, including Bizet's "Petite Suite"

(Op. 22) as the novelty, with Lady Hallé as the soloist, and Miss Edith Palliser as the vocalist.

Early in October the Carl Rosa Company concluded a campaign here which must have largely benefited the exchequer. Unfortunately, the English version of Verdi's "Otello" was not ready till the last evening, when it was enthusiastically applauded by a crowded audience. But the great attractions have been Mascagni's "Cavalleria Rusticana" and "L'Amico Fritz"—the second work, however, scarcely sustaining the interest created by the former, and giving the idea of the spinning out of its subject-matter to the fullest possible extent. Miss Ella Russell has proved herself a most valuable acquisition, and the recruits, generally, have been acceptable; especially enjoyable being the clear enunciation and singing of Mr. Rhys Thomas and the violin playing of Mdlle. Joran. The return of Mr. Barton McGuckin relieved the *corps* from a special difficulty.

A largely attended and interesting *Conversazione* introduced once more the claims, social and artistic, of the Gentlemen's Concerts; and over the coming winter a varied series of Orchestral and Chamber Concerts and of Pianoforte Recitals will be spread.

The Vocal Society of Dr. Henry Watson showed, on the evening of the 19th ult., undiminished smoothness of blended tone and the old carefulness as to light and shade. The programme included "The Ancient Mariner," Dr. Garrett's "Just Judge of Heaven," and Dr. Bridge's setting of Tennyson's "Crossing the Bar," in which the composer has, with admirable judgment, so clothed the words as to leave their simple and exquisite beauty undimmed.

MUSIC IN NORWICH.

(FROM OUR OWN CORRESPONDENT.)

WITH the advent of October music in our old City began to show signs of renewed life; most of the societies devoted to its culture have commenced their weekly practices—notably, the Philharmonic and the Gate House. The Festival chorus are also busy preparing for the last of their series of interim Concerts, which will take place this month, "Acis and Galatea" occupying their attention.

Music was the principal attraction at a *Soirée* given by the Mayor (G. M. Chamberlin, Esq.) on the 3rd ult., in honour of the visit of the Incorporated Law Society. Miss M. Girtin Barnard was the solo vocalist, the Gate House Choir sang several part-songs, while classical instrumental compositions were rendered by Mr. Kingston Rudd and Mr. J. W. Meers (pianoforte), Mr. W. E. Tuddenham (violin), Mr. E. Burton (violoncello), and Dr. Bunnett (organ).

On the 12th ult. the large Agricultural Hall was used for the first time as a Concert-room, upon the occasion of Madame Adelina Patti's premier appearance in Norwich. Madame Patti had a most gratifying reception, each piece being vociferously applauded and re-demanded. The other members of the Concert-party were Mdlle. Douilly, Madame Alice Gomez, Mr. Charles Chillely, and Signor Novara; with Miss Angela Vanbrugh (solo violin) and Miss Fanny Davies (solo pianoforte). Mr. Sieveking ably fulfilled the duties of accompanist. With such heavy fees as Madame Patti is known to exact, profit was not to be hoped for by the *entrepreneurs*, Messrs. Howlett and Son, but we believe the balance sheet will not be found to show any loss.

The seventh annual Concert, organised by Mr. Hodgson A. Craig for the benefit of the Railway Guards' Universal Friendly Society, was given in St. Andrew's Hall on the 19th ult. Much interest is always evinced in this adjunct to a very valuable institution, and the engagements on this occasion brought together a very large audience. The vocalists were Madame Fanny Moody and her husband, Mr. Charles Manners; Miss Kate Cove, Miss Edith Hands, and Mr. J. Gawthrop. Madame Moody's extraordinary voice and charming manner were much appreciated, while the quiet artistic style imparted to her songs by Miss Kate Cove was warmly applauded. Mr. Bernhard Carrodus was solo violinist, with Mr. Kingston Rudd at the pianoforte and Dr. Bunnett at the organ.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

ON the 1st ult. the Nottingham Nonconformist Choir Union celebrated the conclusion of its first year of organisation by a Concert in the Mechanics' Institution. About 200 members of the Union formed the chorus, and rendered a good programme of sacred and secular music very creditably. This Union should do much to elevate Nonconformist worship music while they can successfully sing such things as Stainer's "O clap your hands," Benedict's "The Lord be a lamp," and Beethoven's "Hallelujah." The principals were Miss Honeybone, Madame Fannie Lynn, Mrs. Bramley, and Mr. Sudworth, to whom praise is due for their solos and quartets. Miss Honeybone's singing of Handel's "Let the bright seraphim" (trumpet obbligato, Mr. Scattergood) was enthusiastically applauded. Mr. W. Wright presided at the organ, giving as a solo Handel's Tenth Concerto (Guilmant's arrangement). Mr. G. Middleton accompanied the songs on the pianoforte and joined Mr. Wright in Guilmant's charming "Pastorale" for organ and pianoforte.

The opening of the new organ at Southwell Cathedral, on the 13th ult., was an interesting event. The new instrument has four manuals and pedal, and contains fifty-four sounding stops, besides a goodly provision of couplers, combination pistons, and pedals. The work reflects great credit on the builders, Messrs Bishop and Son, and an examination of the mechanism, from the elaborate blowing apparatus worked by a Tangey gas engine, stationed some 150 yards from the Cathedral in an outbuilding, to the organ itself on the screen, revealed great constructive skill on their part. The music was under the direction of Mr. R. W. Liddle, the Cathedral Organist, and was sung by a fine choir composed of the Cathedral singers, assisted by a contingent of ladies and gentlemen from the local Choral Society. At Matins the service was Stainer in E flat; the Anthem, Purcell's "O give thanks." At Evensong Gadsby in F and Smart's Anthem "Sing to the Lord" were given. Mr. Liddle gave Recitals after each service, the principal pieces being Sonata (No. 2), Mendelssohn; Toccata and Fugue in D minor, J. S. Bach; Concerto (No. 2), Handel; and Fantasia in E, Silas. Mr. Liddle's fine playing and the impressive rendering of the services were most acceptable to the large congregations which assembled from all parts of the diocese.

The Nottingham musical season promises to be a brilliant one, judging from the array of talent advertised by the various societies and others, and may be said to have commenced with a miscellaneous Concert by the Nordica party on the 22nd ult. The programme was unusually good for a miscellaneous Concert, and included songs and quartets by the Meister Glee Singers, who are now established favourites here.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE forthcoming season promises to demonstrate in a marked degree the improvement which has of late years taken place in the musical education of this district. To this end the multiplication of choral and instrumental societies, encouraging the study and appreciation of the best standard and contemporary compositions, is a valuable factor. The committees of several of these organisations still seem disinclined to tackle new works, but present indications lead to the hope that before long they will discover that a successful Festival novelty, well performed, is a wise investment.

With laudable enterprise the managers of the Sheffield Musical Union (Mr. Henry Coward, Conductor) have adopted a bold policy, and have announced Dr. Parry's "Judith" for the 10th inst. The composer will conduct the performance, which is already an assured financial success. The same Society announces "The Messiah" (December 24), and, for the April Concert next year, Hiller's "Song of Victory" and Schubert's "Song of Miriam." Dr. Parry's "De Profundis" and Berlioz's "Faust" are also included in the future scheme of this admirable Association.

The Amateur Musical Society (Mr. Schollhammer, Conductor) is rehearsing Bach's "Passion" (St. Matthew) for performance in December. Music lovers look to this Society to introduce a new work at its spring Concerts, and this will probably be done.

The Choral Union (Mr. Suckley, Conductor) announces a Concert performance of Balfe's "Satanella" on the 17th inst., and "The Messiah" and a repetition of Bottesini's "Garden of Olivet" later in the season.

Mr. H. Coward's "Story of Bethany," which has reached its eighth local performance, is to be done by the Attercliffe Choral Society (Mr. W. W. Chisholm).

The Heeley Harmonic Society (Mr. W. Chapman) is preparing Haydn's "Creation," and the Rammoor Choral Society (Mr. J. C. V. Stacey) Barnett's "Ancient Mariner."

The Amateur Instrumental Society (Mr. H. Coward) announces for its first Concert (December 14) Mr. E. Prout's new Orchestral Suite, Beethoven's C minor Symphony, and other works. At the two succeeding Concerts novelties will be produced.

Among other interesting fixtures of the season are Mr. E. P. Reynolds's excellent Chamber Concerts, at which Madame Pachmann and Mr. David Popper will play; Dr. Bridge's Lecture on "John Jenkins," Mr. H. Coward's Lecture "Humour in Music," Sir Charles Hallé and orchestra, and numerous Ballad Concerts.

On the 7th ult. a most enjoyable Lecture was delivered by Dr. Creser, Organist of the Chapel Royal, St. James's, the subject being "Art Songs." The Lecturer paid a high tribute to the talent of Sterndale Bennett (a native of Sheffield), and dealt with the distinctive characteristics of English, Scotch, Irish, and Norse ballads. Mrs. Creser sang very artistically illustrations by Schubert, Brahms, Bennett, Barnby, and other composers.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE echoes of our great Triennial Festival have barely died away, yet active preparations are being made in all directions for the ordinary season's work. Far from being exhausted by the brilliant efforts of the early part of the month, the choristers of Huddersfield, Dewsbury, Halifax, and Bradford, together with their conductors and secretaries, have returned to their respective centres with seemingly renewed energy; and the various prospectuses to hand bid fair to rival those of last season in the matter of enterprise and variety.

The Leeds Philharmonic Society has arranged a "Sullivan" programme for its opening Concert—a pretty sure attraction—including "The Golden Legend," the Festival Te Deum, and the "In Memoriam" Overture; "The Messiah" next, as usual; then a third Concert, for which Dr. Parry's "Ode for St. Cecilia's Day" and Mendelssohn's "Walpurgis Night" are promised. The Subscription Concerts will be four in number, two Orchestral (Hallé) and two Chamber. No absolute novelties are as yet announced, but the programmes are strong and attractive.

The Carl Rosa Opera Company will give a short season at the Grand Theatre, with the inevitable "Cavalleria Rusticana" and several revivals.

The Symphony Society promises two Concerts, encouraged by the success of last season. Mozart's E flat Symphony, Bach's Suite in D, and Svendsen's volcanic "Fest-Polonaise" are amongst the good things in the prospectus.

Mr. Edgar Haddock will give his Musical Evenings in the Town Hall, instead of in the smaller Concert-room in the Albert Hall, a circumstance to be regretted on acoustical grounds, the Victoria Hall being much too large for the proper performance of chamber music. Amongst the artists announced are Madame Albani, Messrs. Edward Lloyd and Charles Santley, and Her Imperial Highness Princess Eugenie di Cristiforo Palæologæ-Nicéphoræ-Comnenæ.

Variety is again a leading feature in the plan for the Huddersfield Subscription Concerts, which will be twelve in number, and will include an evening devoted to chamber music for wind instruments (Mr. Clinton's Wind Quintet

Party) and two visits of Sir Charles Hallé and his orchestral The Huddersfield Choral Society announces three Concerts: Mendelssohn's "St. Paul," Handel's "Joshua," and "The Messiah."

The Halifax Choral Society's programmes include Mendelssohn's 114th Psalm, Dr. Stanford's "Revenge," "The Messiah," and "The Golden Legend."

The Dewsbury Choral Society will open the season with Mendelssohn's "Hymn of Praise," Dr. C. H. Lloyd's "Song of Balder," Sullivan's "Tempest" Music, and Mr. Edward German's spirited Overture to "Richard the Third." Sir Joseph Barnby's Psalm "The Lord is King" (conducted by the composer), Mendelssohn's 114th Psalm, and the same composer's "Hear my Prayer" are in the scheme for the third Concert.

The Ilkley Vocal Society promises performances of MacCunn's "Lay of the Last Minstrel," Schumann's "New Year's Song," and Mendelssohn's Psalm "Not unto us."

Chamber Concerts are announced in many quarters—a healthy sign. The works of the great classical masters are mostly drawn upon for the programmes.

HARVEST Thanksgiving Services were held on the 2nd ult. at the Willoughby Road Wesleyan School Chapel, Hornsey. The special music comprised the Anthems "O give thanks" (Elvey), "Earth below is teeming" (Caldicott), "Blessed be the Name" (Gadsby), and "Fear not, O Land" (Berridge); also the Quartets "Fear thou not, be not dismayed," and "O be joyful" (Haydn), all of which were well sung. On the following evening a Concert was given consisting of Garrett's Harvest Cantata and miscellaneous selections. The soloists in the Cantata were Madame Barter, Miss Gray, Mrs. Cross, Messrs. H. Crook and G. Jarrett. In the second part solos, &c., were sung by Mesdames Barter, Bradford, Cross, and Phillips, and Mr. R. Wolfenden; also Anthems by the choir, and the chorus "The heavens are telling," the *Trio* of which was taken by Mrs. Agnew, Mr. S. Scutt, and Mr. G. Andrews. Both soloists and choir were well up to their work, and gave much satisfaction to the audience by their efforts. Mrs. Jarrett and Mr. R. Wolfenden accompanied on the pianoforte and American organ respectively, and Mr. J. R. Kilner, the Organist and Choirmaster, conducted, as usual. The proceeds of the Services have been devoted to the building fund of the new church now in course of erection.

An interesting ceremony took place on the 24th ult. at the Guildhall School of Music, when a presentation was made, by a number of his pupils, to Mr. Wallace Wells, one of the vocal professors of the School. Sir Joseph Barnby, the Principal, was in the chair, and after the address making the presentation had been read by one of the pupils (Mr. J. A. Bauer), the chairman expressed in felicitous terms the pleasure he felt in presiding over the meeting, and his cordial sympathy with the object thereof. He had personally known and esteemed Mr. Wells for a number of years, and it was peculiarly gratifying to him to find this esteem was so universally shared by the pupils of an Institution at which he (Mr. Wells) had now been for a period of six years so able and painstaking a professor. Mr. Wells briefly responded, thanking the pupils present for their valuable gift (a handsome silver epergne), and after a short speech by Mr. Smith, the Secretary of the Institution, a vote of thanks was passed to the Chairman, and the proceedings terminated.

At the Royal Academy of Music the Competition for the Sainton-Dolby Scholarship took place on September 27. The Examiners were Messrs. W. H. Cummings, Fred. Walker, W. Nicholl, F. King, and Ettore Fiori (chairman). There were four candidates, and the Scholarship was awarded to Winifred Peake. The Competition for the Lady Jenkinson's Thalberg Scholarship took place on September 28. The Examiners were Messrs. F. Corder, H. R. Eyers, S. Macpherson, T. A. Matthay, and F. Westlake (chairman). There were five candidates, and the Scholarship was awarded to Percy Harmon. The final Competition for the Erard Centenary Scholarship took place on the 25th ult. The examiners were Messrs. George Henschel, Franklin Taylor, and Dr. A. C. Mackenzie (in the chair). There were twenty-two candidates, and the Scholarship

was awarded to Evelyn M. Bigg. The examiners commanded William Willis, Charlotte A. W. Müller, and Clara E. M. Hutchinson.

MISS CHRISTINA BRUMLEU, a young violinist, must be credited with discretion in the selection of pieces for solo display at her Concert at Steinway Hall on the 25th ult. Neatness and ease, rather than breadth or strength, are the chief characteristics of her execution, so that she did well to avoid compositions inevitably recalling the *virtuosi* of the period. In Saint-Saëns's "Introduction et Rondo Capriccioso," the *Adagio* from Max Bruch's First Concerto, and two of Franz Ries's *morceaux*, "Romanze" and "Perpetuum Mobile," she evinced considerable taste, and was obliged to give an encore piece after the first-named. Miss Brumleu was assisted by Mr. A. J. Walenn (viola), Mr. Herbert Walenn (violoncello), Mr. Alfred C. Butterworth (pianoforte), Mr. Percy Palmer, Madame Osborne Williams, and three members of the Ladies' Vocal Quartet. Mr. Fountain Meen was the accompanist.

MR. FREDERICK HOPKINS gave a Flute Recital on the 13th ult. at the Public Hall, New Cross, before a numerous and appreciative audience. The flute, once so popular an instrument with amateurs in this country, has fallen into much unmerited neglect as a solo instrument of late years. All the more welcome and appreciated, then, was the skill displayed by the Concert-giver on this occasion, his full and mellow tone and perfect mastery of all technical difficulties being exhibited to the best advantage in pieces by Doppler, Kummer, Andersen, and others; and, in conjunction with Mr. Walter Taylor and Mr. Spencer Dickinson, in a Duo Concertante by Archer and a Sonata by Kuhlau, for pianoforte and flute respectively. Miss Annie Swinfen and Mr. Ormond Yearly contributed vocal numbers. Mr. Spencer Dickinson was a very efficient accompanist.

THE first of a series of three Chamber Concerts was given at the North-East London Institute and School of Music on Saturday evening, the 22nd ult. The hall was filled with an appreciative audience, and the programme was well chosen and not too long. The excellent quartet party consisted of Messrs R. Ortmans, Mistowski, Batty, and Van der Straeten. Mr. Algernon Ashton was the pianist. The second Concert will be under the direction of Mr. Ebenezer Prout, and the third under that of Mr. Emil Kreuz. Any attempt to introduce high-class music in the suburbs deserves warm support; musical culture is always extending, and the number of Institutions for the performance of classical music must naturally increase in proportion.

AT the Harvest Thanksgiving Festival celebrated at St. Michael's, Star Street, Paddington, on the 12th ult., Mendelssohn's "Lauda Sion" was sung by the choir, who worthily maintained their well-deserved reputation. The solos were shared by Masters Barrett and Grugeon, Messrs. Smith, Ellyatt, Pollard, McBeath, Russell, and Kebble. The Festival was continued on Sunday, the 16th ult., and the music sung included Smart's Te Deum and Communion Service in F, Calkin's Magnificat and Nunc dimittis in B flat, and Spohr's Cantata "God, Thou art great." The Services were under the direction of Mr. Edmund Rogers, Organist and Choirmaster of the Church.

HARVEST Festivals were held at St. Paul's, Marylebone, on the 6th ult., and at St. George's, Brentford, on the 13th ult. On both occasions the Service was sung by the united choirs of the churches named, and the choir of St. Jude's, Chelsea, also assisted. The Canticles were sung to Arnold in A, and the Anthem selected was "Sing praises to God" (Wareing). Mr. Thomas Curry (Choirmaster of the three Churches) conducted, and Mr. W. Ashton Alder (Organist of St. Paul's) and Mr. Percy H. Mull (Organist of St. George's) officiated at the organ respectively. At St. George's, Sydenham's stirring Processional "King Edward" was sung at the conclusion of the Service.

THE Harvest Festival Services were held at St. Mark's, Notting Hill, on Wednesday, the 12th ult., and the following Sunday. On each evening the Canticles were sung to the setting of Gadsby in C. Mendelssohn's "Hymn of Praise" was performed by the choir. The solos were rendered by Masters Millett and Perry and Mr. T. W. Jemmett (members of the choir), with Mr. Hamilton

Robinson, of St. Stephen's, Gloucester Road, at the organ. Mr. Warren Tear, Organist and Choirmaster of St. Mark's, conducted. Owing to the unfortunate illness of Mr. Jemmett, the tenor solos on the Sunday evening were sung by Mr. Albon Nash.

THE Harvest Festival at St. Agnes', Kennington Park, was held on the 23rd ult. The Communion Service used in the morning was Hummel in B flat. At the evening service the Canticles were sung to a setting of Mr. W. W. Hedgecock, the Organist and Choirmaster. The Anthem was Sullivan's "Sing, O heavens," and the service was brought to a close by Spohr's Cantata "God, Thou art great." The solos in the Cantata and also at the morning service were taken by Mrs. Henry Tate and Messrs. Toms, J. Wint, and Bayley. The chorus parts were excellently sung by the choir of St. Agnes'.

HARVEST Festival Services were held at St. Mary's, Battersea, on the 8th and 9th ult. Anthems: "O praise God" (Trimnell), "Stand up and bless the Lord" (Goss), and "Gloria" from Mozart's Twelfth Mass; Te Deum, Smart in F; Evening Service, Maundy in C. The choir sang admirably. On the 16th ult. an Organ Recital by Mr. H. Leslie Smith was well attended and much appreciated. The programme included works by Hesse, Salomé, Bistate, Chopin, and Stainer. Solos were sung by Mr. A. Vernon Smith and Master Fred. Jones.

MR. W. M. WAIT'S Sacred Cantata "The Good Samaritan" was effectively rendered at the Church of St. Andrew, Fulham, on the 5th ult., by the choir of the church, the ladies' choir, and other friends. There was a large congregation, who joined in the several beautiful hymns interspersed throughout the work. The offertory was in aid of the organ improvement fund. The same composer's "St. Andrew" will be given at the Dedication Festival on St. Andrew's Day.

At the Choral Festival held at St. Mary's Church, Stoke Newington, on the 12th ult., Mr. John E. West's charming Cantata "Seed-time and Harvest" was performed by the choir of the Church, under the conductorship of Mr. James Matthews, the Choirmaster. The solos were taken by Master Rutt and Messrs. Fred. Gordon and George Conning. Dr. H. T. Pringuer accompanied in masterly style, and a crowded congregation listened to a very effective rendering of Mr. West's work.

THE present season of the Highbury Philharmonic Society opened on the 17th ult. with a *Conversazione* and Ball at the Highbury Athenaeum. A selection of music was rendered by Miss Maggie Jones, Miss Lizzie Jones, Miss Grace Wood, Mr. Arthur Strugnell, Mr. Alexander Tucker, and several pupils of the Highbury New Park School of Music. Recitations were also contributed by Mr. Charles Fry, his humorous rendering of the Charity Dinner especially creating much amusement.

THE inaugural address of the session was delivered at Trinity College, London, on the 4th ult., by Professor E. H. Turpin, Warden of the College, the subject being "Talent and Temperament: their power and influence in Music." The winners of scholarships and exhibitions were officially received by the Warden, and various prizes were distributed to successful students, headed by Miss Marian Reynolds, the Tallis Gold Medalist.

At St. Stephen's, South Kensington, Harvest Festival, on the 20th and 23rd ult., Weber's Harvest Cantata and Gadsby's Magnificat and Nunc dimittis in C were sung with orchestra. A Postlude in D (*Tempo di Minuetto*) for orchestra and organ, by Hamilton Robinson, was played afterwards. Mr. Warren Tear presided at the organ, the Conductor being Mr. Hamilton Robinson, Organist and Choirmaster of St. Stephen's.

THE chief musical interest in the Harvest Festival Services at Holy Trinity Church, Barnes, centred in the performance of Hugh Blair's Cantata "Harvest-tide," on the 19th ult. The work was carefully rendered before an attentive and interested congregation, and created a most favourable impression. On the previous Sunday afternoon Dr. Garrett's Harvest Cantata attracted an overflowing congregation.

BARNBY'S "Rebekah" was sung at Holy Trinity, Upper Tooting, on Sunday afternoon, the 9th ult., with orchestral accompaniment and with the assistance of the choir of St. Paul's, Clapham. Messrs Bryant, Musgrove Tufnail, and Master Barnes sustained the solo portions, Mr. Hamilton Robinson presiding at the organ. The Cantata was conducted by Mr. Alfred Physick.

THE Harvest Festival at Christ Church, Woburn Square, took place on the 20th ult., when an Oratorio composed by the Organist and Choirmaster, Mr. Frank T. Lowden, was performed. Dr. Bridge's Canticles were sung, as was also the Hallelujah Chorus. The choir was augmented, and conducted by Mr. W. A. B. Russell. The solos were taken by Messrs. J. Reynolds, W. Sowell, and Sidney Galey.

THE first Liszt Scholar, Miss Grace Mary Henshaw, after having completed a course of three years' study at the Royal Academy of Music and two and a half years at Berlin, under Professor Klindworth, has just returned to London, where she will doubtless soon be accorded an opportunity of being heard in public.

THE organ at St. Peter's Church, Vere Street, was re-opened on Sunday, the 16th ult., at the Harvest Festival Services. The instrument has been enlarged and thoroughly repaired by Messrs. W. Hill and Son.

MISS KATE CHAPLIN, who has hitherto studied in London with Mr. Pollitzer, has gone to Brussels to continue her studies with M. Ysaÿe.

REVIEWS.

Music in its relation to the Intellect and the Emotions. By Professor Sir John Stainer. [Novello, Ewer and Co.]

THE substance of this essay was delivered as a professional lecture on June 8 last. By its publication in this form the Oxford Professor has conferred a benefit upon music and musicians which we trust the latter will not be slow to appreciate. In a *brochure* of sixty pages or so Sir John has dealt with most of the vital truths of musical aesthetics, and this, too, in a fashion possible only to a master of the subjects treated—one for whom their difficulties have long ago ceased to exist. To be at once profound and simple is not given to every one, but it is impossible to rise from a perusal of these interesting pages without feeling that the gift has been vouchsafed in ample measure to their author. We want more works of this kind; for in spite of the great improvement in mental training shown of late in every section of the community, looseness and inaccuracy of thought are still conspicuous in the written and spoken utterances of those who concern themselves with the higher mysteries of musical art; and though no doubt it is easy to account for and even to excuse this, the fact is none the less deplorable or impedimental to the progress and spread of healthy taste. With regard, moreover, to the main question raised by Sir John, musicians are far too prone to "take sides." Instead of seeing that all good music depends for its production and its appreciation at once on the sensuous, the intellectual, and the emotional faculties, they divide themselves into parties—shall we say "cliques"?—each of which, asserting the art's appeal to one or other of these faculties, ignores the claims of the other two, and sometimes even goes so far as to dispute them. This timely little essay should do much to reconcile opposing hosts and prevent further waste of energies that should be devoted to more useful ends. If it were possible to find a musical critic of whom it might be said that he had yet anything to learn, we should unhesitatingly recommend a perusal of Sir John's remarks as likely to be genuinely helpful; as it is, we dare no more than express our hope that his views on criticism, its scope and limits, will be approved by the potent, grave, and reverend signiors who sit in judgment, and make or mar.

Original Compositions for the Organ. Nos. 159-164. [Novello, Ewer and Co.]

AT the first blush the direction *Tempo di Minuetto* might seem out of keeping with organ music, but it must be remembered that the "king of instruments" is used for secular as well as religious purposes; and, furthermore,

there is nothing in Mr. W. A. C. Cruickshank's piece in G, which forms the first of the above series, to render it unsuitable as a service voluntary. On the contrary, it is a stately and dignified composition in the form of a symphonic minuet, and only suggestive of the old-world dance in its courtly grace. The next four numbers are from the pen of Mr. Otto Dienel, who has previously contributed, with much acceptance, to this series of pieces. No. 160, Adagio in A, is written throughout for the soft stops, but is very expressive, not to say passionate, in character, the principal phrase reminding the listener of Wagner's "Tristan und Isolde," though it is, of course, none the worse on that account. No. 161, Scherzando in A minor, is a light and playful movement remarkable for tunefulness and certain to win favour in recital programmes. It needs a crisp touch, but the pedal part is very easy. The next number is another Adagio in D, differing from the previous slow movement in being genial and flowing in character, with lively semiquaver passages, chiefly for the right hand. We now approach work of a more serious character, No. 163 being a Concert Fugue in E minor, with an introduction of a chromatic though majestic character. The fugue subject, however, is bold and diatonic, and is worked out with considerable freedom and variety of resource, the conclusion in the tonic major being bright and modern in phraseology. The last of the present instalment of compositions consists of two Preludes by Mr. Percy W. Pilcher. These are placid and melodious movements, both in 3-4 measure, the first having some lively triplet figures by way of variety, while the second has an alternative section of a somewhat agitated character in a minor key. They are both suitable as opening or middle voluntaries.

History of the first Cardiff Festival, 1892. By W. H. Sonley Johnstone. Revised by W. A. Morgan (Honorary Secretary). [Cardiff: Daniel Owen and Co., Limited.]

THE title of this little volume sufficiently indicates the nature of its contents. Their value will of course become greater as the years roll on, and when the Cardiff Festival has grown, as no doubt it will grow, into a musical event of national importance. Mr. Johnstone may be congratulated on the brightness imparted to his pages by a certain vigour of style and the admission of plenty of matter testifying to the combative instincts of our Welsh friends—no wonder the Romans had trouble with them! Portraits of Sir Arthur Sullivan, Sir Joseph Barnby, Dr. A. C. Mackenzie, Dr. Joseph Parry, and Mr. W. A. Morgan, and *fac-similes* of letters, &c., from the four first-named adorn the volume. Mr. Johnstone handles certain members of the London press rather cavalierly in one or two instances, neither THE MUSICAL TIMES nor—if we may so venture to distinguish our much venerated contemporary—the non-musical TIMES being allowed to escape. Representatives of the London press will take more care at the next Cardiff Festival, no doubt; meanwhile, they can scarcely be expected to feel very penitent for sins which have procured them the novel and deliciously refreshing sensation of a "wiggling" (in print, too!) from South Wales. Such experiences are precious.

While the Shepherds were abiding. Christmas Anthem. By Sydney T. Spalding. [Novello, Ewer and Co.]

THE most noteworthy feature in this Anthem is its extreme unconventionality. The composer would seem to have purposely avoided, as far as possible, what may be termed the ordinary phraseology of English service music, and he has for the most part succeeded. There is a touch of Oriental character in the opening passages for organ and voices separately and together, after which, in the treble solo, "Fear not, for behold," the accompaniment is rather orchestral in feeling. This last remark also applies to the treatment of the organ in the principal movement, an extended chorus, "Glory to God in the highest." It must not be inferred that the music is difficult either for the voices or organ; on the contrary, the part-writing is extremely simple, and the harmonies are, for the most part, diatonic. The whole shows that the composer has dared to think for himself, and his style, if not original in the fullest sense of the term, is at any rate uncommon.

Popular Christmas Carols. Arranged for Two-part Singing, by W. G. McNaught. [Novello, Ewer and Co.]

THAT full four-part harmony is best when it can be obtained will be generally admitted, but it is not always obtainable; carols, moreover, depend rather upon melody than harmony for their interest, and in recognition of this fact thanks are due to Mr. McNaught for the present compilation. The carols are twelve in number, and include such old favourites as "Good King Wenceslas," "God rest you merry, gentlemen," "The first Nowell," and others. A simple *ad lib.* accompaniment is provided, and two editions are before us, one with the music and words and the other in the Tonic Sol-fa notation. The freshness, tunefulness, and *naïveté* of these old carols fit them specially for use in schools.

FOREIGN NOTES.

THE stipend annually granted by the Mendelssohn Fund in Berlin to young musical artists, has been awarded this year to Frl. Helene Jordan, a former pupil at the Berlin Hochschule, for pianoforte playing. There has been no award this year for composition.

Bizet's early opera, "Djamileh," was brought out, for the first time in Germany, on the 1st ult., at the Berlin Royal Opera, and was received with high favour by a numerous audience, who listened to the graceful and characteristic music by the composer of "Carmen" with all the more pleasure since the performance had been preceded by a one-act opera, entitled "Wem die Krone," the music by Alexander Ritter, which found little favour with either the public or the critical voices in the press. "Djamileh" is now in process of being mounted at several of the leading lyrical stages of Germany.

On the 4th ult. a Concert Hall was opened in Berlin called Bechstein Hall, at 42, Lingstrasse. The inauguration of this hall was celebrated by three days' musical performances, the first being a Pianoforte Recital by Herr von Bülow. On the second day Dr. Johannes Brahms gave a Chamber Music Concert, assisted by Herr Joachim and his quartet. The programme consisted exclusively of works by Brahms. The third day was given by Anton Rubinstein, and this time the programme consisted exclusively of works by Rubinstein. The hall has 520 fauteuils and is intended to be devoted chiefly to Chamber Music and Recitals.

The Berlin Philharmonic Society resumed its annual Concerts on the 17th ult., the occasion being rendered special by the fact of Dr. Hans Richter being the Conductor, for the first time at this or any other Concert institution of the German capital. The programme included Wagner's "Siegfried Idyll," Berlioz's Overture "Benvenuto Cellini," and Beethoven's Symphony in A. The vast audience gave the eminent Viennese Conductor a most enthusiastic welcome.

The Leipzig Royal Conservatorium, which occupies a foremost place amongst similar institutions in Germany, is preparing to celebrate, on April 2 next, the fiftieth anniversary of its foundation.

Herr Edmund Kretschmer's grand opera "Die Folkunger," first brought out in 1874, is being mounted just now at the theatres of Brunn and of Barmen, the work having already been produced on no less than sixty-eight of the operatic stages of the Fatherland. It seems strange that, with the growing reputation for Herr Kretschmer's work, "Die Folkunger" should not have been taken in hand, as yet, by any impresario outside the composer's native country.

Mozart's youthful operatic productions, "Bastien und Bastienne" and "La finta Giardiniera," which were revived not long since at the Vienna Hof-Theater, were also performed, with much success, last month at the Bremen Stadt-Theater, under the able direction of Capellmeister Ruthard.

Ignaz Brüll's new opera "Gringoire" met with a fairly good reception on its first performance at the Vienna Hof-Theater. The new work is also being mounted at Cassel, Darmstadt, Hanover, and Wiesbaden.

Frau Amalie Joachim will, during the present season, repeat the highly interesting series of four Concerts, given by her last year in various parts of Germany, illustrative of the historical development of the German *Lied*.

Frau Therese Vogl, the well-known interpreter of Wagnerian heroines, took leave of the Munich public on the 9th ult., in the character of *Isolde*, in Wagner's "Tristan und Isolde." The gifted lady had been an active member of the Munich Hof-Theater for a period of twenty-six years.

Offenbach's operetta "La Jolie Parfumeuse" was successfully revived last month at the Berlin Friedrich-Wilhelmstadt Theater, under the title of "Schön Röschen," and with a somewhat modernised libretto. Several others of the "lyrical frivolities" of the Second Empire composer are being re-mounted at the theatre referred to.

The Municipal Theatre of Bremen celebrated the centenary of its foundation on the 16th ult., with a special performance of "Lohengrin," preceded, on the eve of the centenary, by a revival of Dittersdorf's evergreen last-century operetta "Doctor und Apotheker."

Madame Etelka Gerster commenced a series of performances at the Kroll'sche Theater of Berlin last month in the titular part of Donizetti's opera "Linda di Chamounix," and as *Rosina* in "Il Barbiere," in both of which parts she met with a highly favourable reception.

At the Berlin Royal Opera Herr Felix Weingartner's new operatic work "Genesis" was announced to be performed for the first time on the 1st inst. The next novelty here is to be the opera "Pagliacci," by the young Maestro Leoncavallo, who will probably conduct his work in person. Berlioz's "Les Troyens" will be brought out for the first time at the Berlin Opera later in the season, and a complete cycle of Meyerbeer's operas is likewise in contemplation.

Berlioz's "Les Troyens," hitherto produced in Germany only at Carlsruhe, under the zealous direction of Felix Mottl, is in rehearsal at the Munich Hof-Theater, with the new German version of the libretto by Emma Klingensfeld, the able translator of Ibsen's dramas. Capellmeister Levi will conduct the *première* of the colossal work.

A permanent operatic establishment has just been inaugurated, for the first time, at Heidelberg, with Nicolai's "The Merry Wives of Windsor." The well-known Bach-Verein, at the Academical town in question, will give the usual series of six Concerts during the present season, under the direction of Dr. Wolfmum, amongst the works to be produced being Liszt's "Graner Fest-Messe" and Beethoven's Ninth Symphony.

Herr C. L. Werner, the well-known German organ virtuoso, a pupil of M. Alexandre Guilmant, of Paris, has been appointed Organist at the Stadt-Kirche of Baden-Baden.

The third edition of Herr August Reissmann's able biography of Mendelssohn has just been published by Messrs. List and Francke, of Leipzig. Amongst the interesting additions to the present edition may be mentioned a careful analysis of the earliest unpublished compositions of the prematurely developed master.

The projected performance, at the Paris Grand Opéra, of Wagner's "Die Meistersinger" is said to have been abandoned for the present, and the same master's "Die Walküre" is to be mounted in its stead.

The new German Opera recently inaugurated at the Berlin Belle-Alliance Theatre has already collapsed, owing to the totally inadequate management.

Dr. Muck, the newly-appointed Capellmeister at the Berlin Royal Opera, commenced his functions last month with an excellent performance of Wagner's "Tristan und Isolde."

The successful opera "The Witch," by the Danish composer, M. Enna, has been accepted for performance at the Berlin Opera, as well as at the Dresden Hof-Theater.

The Berlin Royal Opera recorded, on the 16th ult., the three hundredth performance of "Lohengrin"; the Bayreuth master's now so universally popular work having been first performed there, with but very qualified success, on January 23, 1859.

The one hundredth anniversary has just been celebrated of the first performance, at Prague, of Mozart's "Zauberflöte," by a festival performance of the immortal work at the German Theatre in that capital.

At the Bohemian Theatre of Prague, Tschaikowski's opera "Pique-Dame" met with a most enthusiastic reception, resulting in an altogether inordinate number of recalls of the composer, who was present on the occasion.

A new opera, entitled "Vardhamana," by Herr Oelsner, has been accepted for performance at the Court Theatres of Darmstadt and of Cassel.

The Weimar Hof-Theater, which still occupies a prominent position amongst German theatres on account of its splendid traditional association with the artistic activity of both Goethe and Schiller, celebrated the century of its foundation last month. The proceedings included a series of *tableaux vivants*, illustrative of the history of the little Saxon capital, for which music had been specially written by Capellmeisters Lassen and Richard Strauss. There was also a performance, on the 10th ult., of Gluck's "Alceste," which had been newly mounted for the occasion.

At a Concert given on the 10th ult. at Dresden, under the direction of Herr Clemens Braun, the programme consisted entirely of compositions by our countryman, Mr. J. Moir Clark, including a Pianoforte Quintet, a Polonaise for violin and pianoforte, and a number of songs, which met with much appreciation on the part of a select audience. Miss Dora Bright, who was the pianist, was also accorded a most flattering reception. The *Dresden Journal* speaks in terms of the highest eulogium of Mr. Clark's merits as a composer and of the general excellence of the performance.

On the 9th ult. fifty years had elapsed since Anton Rubinstein made his *début* as a pianist at one of the Concerts of the Leipzig Gewandhaus.

The fiftieth anniversary of the first performance, at Moscow, of Glinka's "The Life for the Czar" has just been celebrated in that town by a gala performance of the popular Russian opera.

The statue erected to Méhul, the composer of "Joseph" and of the "Chant du Départ," in his native town of Givet, was unveiled, amidst appropriate ceremonies, on the 2nd ult. M. Ambroise Thomas, the veteran director of the Paris Conservatoire, M. Massenet, and M. Victorin Joncières were amongst the speakers who rendered homage to the genius of their distinguished countryman on the occasion.

M. Camille Saint-Saëns has just completed a new opera, entitled "Proserpine," which will probably be first produced by M. Carvalho, of the Paris Opéra Comique.

"Christoforo Colombo," by the Baron Alberto Franchetti, was brought out at Genoa on the 6th ult., and achieved a very great success, under the direction of Signor Mancinelli. The work is spoken of as one of considerable merit, more especially as regards its numerous choruses and its orchestration; most important items, indeed, considering the subject of the opera.

"Mala Vita," the new opera by the Maestro Giovanni, which met with a highly favourable reception at its first performance, on September 27, by the Sonzogno Company at the Vienna Exhibition Theatre, has been accepted for performance at several German lyrical establishments.

M. van Dyck, the excellent Viennese tenor, has written a drama entitled "Matteo Falcone," founded upon Prosper Mérimée's novel of the same title, which is about to be produced at the Vienna Volks-Theater.

Edward Grieg has accepted an invitation to conduct a series of four Concerts of his own compositions at the Chicago Exhibition.

M. Alfred Bruneau, the composer of "Le Rêve," has succeeded the late M. Victor Wilder as musical critic of the Paris *Gil Blas*.

The annual series of Concerts, conducted by M. Colonne at the Paris Châtelet, recommenced on the 16th ult., with an excellent performance of Berlioz's "La Damnation de Faust."

At the Cirque d'Été M. Lamoureux resumed his Orchestral Concerts on the 23rd ult., with the first performance there of Brahms's Second Symphony in D major; the programme also included Beethoven's Pianoforte Concerto in G, with Mlle. Clotilde Kleeberg as the pianist.

Wagner's "Tristan und Isolde," with the late M. Wilder's version of the book, is in course of preparation at the Brussels Théâtre de la Monnaie, with Mlle. Chrétien and M. Muratet, both very capable artists, in the titular parts. This will be the first performance in the French language of Wagner's great love-tragedy.

A new opera, entitled "Karel van Gelderland," the music by M. Peter Benoit, was produced for the first time on September 29 at the Flemish Theatre, Antwerp, and was

enthusiastically received. On the same occasion a bust of the distinguished Flemish composer was unveiled in the foyer of the theatre in question.

A Concert-Overture, entitled "Boris Godunoff," by the veteran Russian composer, Jury d'Arnold, was recently performed at Moscow, under the composer's direction, and received with marked enthusiasm. M. d'Arnold is in his eighty-third year.

The Belgian composer, M. Matthieu, has completed a new opera, entitled "L'Enfance de Roland," the libretto founded upon one of Uhland's ballads, which has been accepted for performance at the Brussels Théâtre de la Monnaie.

Wagner's "Die Meistersinger," produced some time since with conspicuous success at the La Scala of Milan, is just now in course of being mounted, in the Italian language, at Turin.

Signor Roberto Stagno, the well-known Italian tenor, pupil of Professor Lamperti, of Dresden, has invented a new inhalation apparatus for strengthening the voice, which has been pronounced the most efficient and ingenious of its kind by high medical authorities in Italy. The apparatus is also to be submitted shortly to the medical faculty of the University of Vienna.

Two new comic operas are in course of being mounted at the Pezzona Theatre of Milan—viz., "Don Abbondio," by Signor Prampolini, and "Chiarina," by the Maestro Luigi Dall'Argine. At the Bellini Theatre, Naples, a new opera, "Almanzor," by the Maestro Mario Vitali, is likewise in course of preparation.

Signor Mascagni, in a recent conversation with Dr. Hanslick, informed the eminent Viennese critic that he is just now actively engaged upon the score of an opera, "William Ratcliff," the book of which is not merely an adaptation, but simply an Italian version of Heinrich Heine's drama of that name, with the only alteration that the four tableaux of which the latter consists have been converted, for lyrical purposes, into so many acts.

It is definitely announced in the *Gazetta Musicale di Milano* that Verdi's lyrical comedy in three acts, "Falstaff," the libretto by Signor Arrigo Boito, will be brought out at the Theatre della Scala during the coming carnival season.

A committee has been formed at Bergamo, under the presidency of the Count Suardi Gianforte, a member of the Italian Parliament, for the purpose of erecting a monument in that town to Donizetti, to be unveiled on the occasion of the birth-centenary of the composer of "Lucia di Lammermoor" and "La Favorita." Gaetano Donizetti was born at Bergamo on November 29, 1797.

A new operetta, entitled "Cappador," the music by the Maestro Gaetano Scognamiglio, was brought out last month at the Politeama Theatre of Naples, under the composer's direction, and was accorded a highly favourable reception.

Mr. Cowen's opera "Signa," originally intended for Mr. D'Oyly Carte's English Opera House, is to be brought out in January next, with an Italian version of the book, at the Carlo Felice Theatre of Genoa.

The operatic season of the Royal Opera of Madrid commenced on the 12th ult., with gala performances in connection with the Columbus festivities. Among the works to be first performed here during the season are Wagner's "Die Meistersinger," Signor Leoncavallo's "Pagliacci," and two operas by Spanish composers—viz., "Garin," by Señor Thomas Breton, and "I Pirenei," by Señor Felipe Pedrell.

The Brazilian composer, Senhor Carlos Gomes, who has been appointed the official representative of the Brazilian Government at the Chicago Exhibition, intends, at the same time, to bring out two operatic works from his pen at the Exhibition Theatre—viz., "Condor," already performed at the La Scala of Milan, and "Colombo," a new work, written for the occasion.

It is intended to give a series of operatic performances during the coming winter, in various European capitals, by the Czech Company, who recently performed with so much success at the Vienna Exhibition. The contemplated tour is to commence in the French capital.

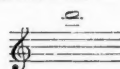
A new opera by M. Tschaiowski, entitled "Yolande," is in progress of being mounted at the Royal Opera of St. Petersburg.

CORRESPONDENCE.

THE "BACH TRUMPETS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Now that the Leeds Festival has once more brought Bach's Mass in B minor to a hearing, may I be allowed to protest against the trumpets employed in that performance being described as "reproductions of the old German model"?—for this mistaken idea threatens to gain general currency. The evidence of existing instruments of the last century, of writers like Prætorius and Altenburg, and of the structure of Bach's parts, which are limited to the notes represented more or less perfectly by the natural harmonics, shows that trumpets were used of a length to give the harmonics of the key indicated in the score—that is, trumpets standing in D were written for and intended to be used in the Mass. These trumpets possessed no mechanical means for rapidly altering the length of the tube, except in the case of the slide trumpets (*trombe da tirarsi*) occasionally used by Bach, though not in the Mass; and as transposition was not resorted to, the performers were required to reach the eighteenth or even the twentieth harmonic. The present so-called "Bach trumpets" are made, with certain alterations, after the model employed by Herr Kosleck at the performance of the Mass in the Albert Hall in 1885. They stand not in D, but in A, so that, the pitch being a fifth higher, the player must transpose the part a fifth down; as this does not permit of the continued employment of the natural harmonics, they are furnished with two pistons of the usual type, a device utterly unknown in Bach's day, and they are made straight like a coach horn. The abolition of all bends except those in the piston tubing makes the emission of the high notes somewhat easier, and is not inconvenient with a tube under five feet in length, but would be most awkward if applied to the trumpet in D, half as long again. There is no evidence that Bach's musicians used straight trumpets between seven and eight feet long. On the modern "Bach trumpet" the performer is not required to ascend above the twelfth harmonic in order to reach the highest note written in the Mass:—



and it may surprise some purists to learn that its employment is in every way analogous to the substitution of the cornet for the more noble instrument. For it only differs from a cornet in A in its shape and in the replacement of the conical by a cylindrical bore. Its tone in the upper register is equal to that of the old trumpet, while the highest notes are far easier of attack and less fatiguing; but the lower register is hardly better than that of the cornet, whose faults it shares with respect to the use of the valves, and is not to be compared with that of the D trumpet.

In what then do these instruments resemble the "old German model"? Neither in shape, length, mechanism, nor in the demands made on the performer's skill. The similarity in bore is common to all trumpets, for it admits of no variation except in calibre and in the shape of the bell—points in which the English-made instruments differ from the one used by Herr Kosleck. With these differences the last shred of resemblance to the old instruments he is supposed to have reproduced is gone.

In protesting against an inaccuracy so general that even an authority like Mr. Hipkins, in the Appendix to Grove's Dictionary of Music, speaks of Mr. Morrow being able to reach the twentieth proper tone on the "Bach trumpet," when he means a note equivalent in pitch to the twentieth proper tone of the trumpet in D, I do not wish to undervalue its utility. At the present day no man, unless he were to devote himself exclusively to *clarino* playing, could play Bach's parts on the proper instrument, as it is only very few artists, like Mr. Morrow and Herr Kosleck, can do so. The fatigue is immense, and there are good grounds for believing that in Bach's time, when every little Capelle had a large staff of trumpeters, these high parts were played by at least two men taking alternate sections,

whereas the modern player has to do it all by himself. The more honour to him!

But the point is not entirely academical. In the late performance, "for the first time all three trumpet parts were played on instruments made after the old German model" (*The Times*, 8th ult.). The attempt to carefully reproduce Bach's intentions has led to an artistic error. When three trumpet parts were written by Bach or Handel (as in the *Dettingen Te Deum*), the two first were *clarino* parts—that is, they were high, florid, and often moved together in two-part harmony. The third trumpet played *principale*; its part lay in the middle and lower registers, was less florid, and played with a bolder tone.

For the *principale* the new trumpet is nothing but a bad substitute, with an inferior tone in the lower notes, inability to give the natural harmonics, and its freedom limited by the constant use of the valves. The most conservative and representative arrangement of Bach's parts that can now be adopted is to employ the "Bach trumpet" for the first and second *clarino* parts, and for the third part or *principale* to have recourse to the slide trumpet, which can well perform it, is far better in the lower register, and is the legitimate and lineal descendant of the trumpets of the "old German model."—I am, Sir, yours faithfully,

W. F. H. BLANDFORD.

October 8, 1892.

THE MUSIC OF WATER.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reply to "F. C.'s" letter, I may say in the words of Shakespeare, "Too much of water hast thou, poor Ophelia," or rather "poor 'F. C.'," and therefore I refrain from loading thee with any new aqueous information. "F. C." has evidently had more water than is good for him.

He declares that there are numerous propositions in the article which do not claim his assent. I daresay there are; yet I, for my part, do not imagine that his assent is of very much importance, considering the gross mistakes which he himself makes in the few lines which have been placed at his disposal. In his very next sentence he tries to make out that *sticks and stones are one of the four elements of nature!* I have always understood that Earth, Air, Fire, and Water constituted the quartet. "F. C.," however, believes that the proper four are Fire, Water, Sticks, and Stones.

So much for his assertions. Next for his arguments. I stated in my article that "the gurgling of a brook is the most musically satisfying sound in nature, because it embodies the trill." "F. C.'s" argument is pithy but not profound. He says simply, "*It isn't and it doesn't.*" To such logic as this I may reply, "It is and it does."

A little lower down he falls foul not only of me, but of Professor Tyndall, whose words concerning De la Rive's experiment I quoted in my article. Professor Tyndall's careful words about the experiment are, according to "F. C.," "pure nonsense"; all my article is likewise pure nonsense; in fact, the only person who knows anything about the subject is "F. C." himself, whose views on the matter have hitherto not been vouchsafed to an expectant world.

To this anonymous antagonist, who loads both Professor Tyndall and myself with his abuse, I have neither the patience nor the inclination to reply. I am not accustomed to argue as he argues—"it isn't and it doesn't"—without giving reasons in support of my assertions; nor am I wont to abuse an antagonist because his opinions differ from mine. If he seeks for complete and careful evidence for every fact he is ignorant of, I may recommend him to turn to my "History of Music," where he will find full and ample information, not only about the Greek games, but also about De la Rive's experiment, about the Brazilian instruments, the water-clocks, the hydraulic organ, &c. When he has made himself fully acquainted with the whole literature of the subject, I expect him readily to confess that he is astounded at *his own* statements—not at mine.—I remain, Sir, yours, &c.,

J. F. ROWBOTHAM,
Author of "The Music of Water."

[Several communications are held over owing to want of space in the present issue.]

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BECKENHAM.—Mr. Edward Coombs, the Organist and Musical Director of Beckenham Independent Church, was presented, on the occasion of his recent marriage, with a handsome marble chiming clock by the Choir of the Church, and a massive walnut overmantel and Oriental vases by the Minister and Officers, as a mark of esteem and appreciation.

BRIGHTON.—Mr. Frederick Corder gave a capital Lecture on "Pianoforte Technique" at the School of Music, on the 11th ult., to a large audience. He dealt with the development of the pianoforte from the harpsichord down to the present perfect instruments, and went minutely into the mechanism of the hand, showed how to develop its powers, and insisted on the necessity of intelligence other than musical in the would-be pianoforte player. In illustration of various styles of pianoforte playing several pieces were performed by Miss West, Miss Balean, Miss Moate, and the Lecturer himself.—On Saturday, the 22nd ult., a very interesting Lecture on the history of "English Music" was given by Mr. Henry Davey, a well-known local Professor and author of a recently published "History of Music" and other works. Commencing with the twelfth century, the Lecturer traced the development of the art, in all its principal branches, down to the present day. The illustrations were rendered by students of the School of Music, under the direction of Mr. Robert Taylor, and consisted of examples of the various periods alluded to by the Lecturer.—Six-part song, "Summer is icumen in," John of Fornsete (1226); "The King's Hunting Jigg," John Bull; old ballad, "The Three Ravens"; Toccata (pianoforte), and song, "Nymphs and Shepherds," Purcell; songs, "Where the bee sucks," Arne, and "Lo, here the gentle lark," Bishop; Barcarolle from Fourth Concerto, Sterndale Bennett; song, "Guinevere," and trio "Three little maids" (*Mikado*), Sullivan. The Lecturer was introduced by Dr. A. King, one of the directors of the School.

BURY ST. EDMUNDS.—The Harvest Festival Services held in St. Mary's Church on the 2nd ult. were of a particularly bright and hearty nature. In the evening the large and beautiful church was crowded by an enormous congregation. Shinn's Evening Service in F was used, the Anthem being "Great is the Lord," by Adam, for solo treble and chorus. After the sermon, "O lovely peace" (*Gudas*) and "Achieved is the glorious work" (*Creation*) were finely sung by the choir, numbering about sixty-five voices. Mr. T. B. Richardson ably presided at the fine organ by Walker and Sons.

DERBY.—On September 29 Mr. J. Harold Henry, a talented young violinist who is rapidly making a name for himself, gave a Violin Recital in the Temperance Hall, Derby, in which town he has established himself after a course of study at the Royal Academy and under Herr Hans Sitt at Leipzig. In conjunction with an excellent orchestra Mr. Henry played Concertos by Godard and De Beriot and a number of smaller pieces. Throughout the young violinist displayed qualities of the highest order; his execution is brilliant and dashing in *bravura* passages, while his *cantabile* is delightfully tender. The orchestra played several selections, Mr. Sydney Sadler played two movements of Sterndale Bennett's F minor Concerto, and Miss Marie Hooton (contralto) sang a number of songs very artistically.

FARNHAM.—The first of the second series of Popular Concerts, given in the Corn Exchange on the 19th ult., attracted a large audience. The vocalists were Miss Aubrey and Messrs. Lambert and Winslade. Miss Edith Woods was the pianist and Mr. John Hullah Brown the violinist. The Farnham Excelsior Band also played several selections, under the leadership of Miss Hayell.

LEE.—The Harvest Festival Services at St. Mildred's Church were brought to a close on Wednesday, the 19th ult., by a very fine performance of Haydn's *Creation*, with full orchestra and a choir of 115 voices. The usual harvest hymns, in which the congregation were invited to join, had been arranged for the orchestra by Mr. F. L. Kett, the Choirmaster, whose beautiful tune to "Holy is the seed-time" was sung, and who conducted with his well-known ability. The solos in the Oratorio were efficiently rendered by Mrs. Dilley and Messrs. Walker, Robinson, and Dilley. Mr. Terry was leader of the band and Mr. S. Mayor presided at the organ. There was a very large congregation. The offertory was in aid of the Church Fund.

LLANDUDNO.—On the 19th ult., at Holy Trinity Church, the second Festival of the Arllechwedd Deanery Church Choral Union was held, combined with the Harvest Festival. The choirs of Conway, Llanfairfechan, and Penmaenmawr, in all about 100 voices joined in the afternoon and evening services. The organ was supported by a brass quartet—

DURING THE LAST MONTH.

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November 3.—Annual Banquet, at which the Very Rev. the President will preside.

November 15, at 3 p.m.—Organ Recital at St. Michael's, North Kensington, by C. H. Duffield, F.C.C.G., F.C.O.

November 24, at 5.30.—Lecture in the Council Room, by Sydney S. R. Colles, Mus.B., F.C.O.

November 24, at 6.30 p.m.—Organ Recital, by F. J. Karn, Mus.D., F.C.C.G.

November 24, at 8 p.m.—Annual Service, Church of St. Thomas, Regent Street, W.

January 11 and 12.—F.C.C.G. and A.C.C.G. Diploma Examination. For further particulars see *The Church Musician*; or, apply to Dr. Lewis, "Silvermead," Twickenham, S.W.

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- " 5. This only once.
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- " 7. What matters?
- " 8. The sleep of sorrow.
- " 9. Know'st thou the land?
- " 10. Canary bird.
- " 11. The Czar's drinking house.
- " 12. Invocation to sleep.
- " 13. O never leave me, sweet friend.
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- " 15. No, whom I love I will not name.
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- " 22. The tapers were flashing.
- " 23. Oh, would you but for one short hour
- " 24. If thou wilt hold my heart secure.

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54. See, the star of eve. Two-part (Elfin Knight) I. Gibsone
55. The cuckoo kept calling. Two-part (Elfin Knight) I. Gibsone
56. Come, let us go. Two-part (Elfin Knight) I. Gibsone
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THE LOST CREMONA VARNISH RE-DISCOVERED.

MORE than 150 years ago there died in Italy the greatest of a race of art workmen, who brought the art of violin construction to the highest point of excellence that it has ever attained. Wherever, during the 18th and almost until the end of the 19th century, a violin has been found which could be identified as a genuine product of the famous Cremonese workshop of Antonio Stradivari, its price has been named at many hundreds and even some thousands of pounds, because, since Stradivari, no one has ever been able until now to produce an instrument possessing the same high quality and sonority of tone which the fiddles made by the best of the Cremonese makers possess. Every violin of every kind, every manuscript, design and detail of construction that could be found in the old workshop at Cremona, and every tool used by the great master, was, a few years after his death, bought up for a large sum by a patriotic Italian nobleman, who endeavoured to restore to his country the glory of producing violins as splendid as those which early in the 18th century had shed so much lustre on Northern Italy, but which, even before that century was half run out, had become indiscoverable anywhere in the world, except in the shop of the only pupil worthy to inherit the master's mantle, or in the stock of instruments (they are said to have numbered not far from a 1,000) which had been left by Stradivari himself in a more or less finished state. Every design and every detail of these instruments was copied over and over with the most scrupulous care by the most skilful workmen left in Europe, but all through the 18th century and nearly all through the 19th the world has been baffled. The secret died with the Cremonese makers, and for more than 150 years no violin has ever been discovered which equalled in sweetness and sonority of tone the instruments of the Cremonese masters without its being in the end discovered to have been one of the original violins that they left behind them. None of the great violinists who have made the tour of Europe, from Paganini down to Joachim, Madame Norman-Néruda, and Sarasate have been willing to exhibit in public their mastery of the instrument on any other than a Cremona, and for that and other reasons the prices of real Cremonas have advanced by leaps and bounds, until they have reached nearly one thousand times the price they were sold at two centuries ago. Poor old Stradivari, notwithstanding his great fame, thought himself fortunate if he could get three or four English pounds for his most finished violins, but, as time rolled on, they have gone on augmenting in price from £400 and £500 at the beginning of our century, to £1,000, £1,500, and at last £2,500 near its end.

The exhibitor whose signature is at the foot of this notice became convinced a quarter of a century ago that carefulness in the selection of materials, and ingenuity and perseverance in producing instruments of the highest possible class, could no further go than they had been carried by the Vuillaumes of Paris and the other famous luthiers of France and Germany, and having already so long ago acquired the conviction that it could not be in the manufacture of the body of the violin, but in the nature of the varnish used by Stradivari, the secret composition of which has been so long lost, that must be sought the heart of the mystery, he has devoted all his powers since that time to the solution of the problem.

That he has solved the mystery he can now no longer entertain a doubt. After innumerable disappointments, followed after a while by occasional glimpses of success, he ventured to present specimens of his varnish, and of violins on which it had been employed, at the Paris Exhibition of 1889. The exhibit was unique of its kind, and excited the most lively interest among the experts, both on and off the Jury, and the writer was much gratified by the sympathy and encouragement of many whose names stand high in this particular branch of the musical profession. He was evidently on the road to success, but no one could be more conscious than the writer that he had not at that time perfectly attained it. He thinks the Jury did full justice to his invention, at the stage to which it had arrived four years ago, by the award of a bronze medal. A year later he was an exhibitor at the Edinburgh Exhibition, where he was awarded a silver medal. But it is during the last two years that he has had the gratification of seeing his labours crowned with the greatest measure of success, and he has now not the least hesitation in declaring that at length "The Cremona mystery is solved. The long lost secret of the Cremona Varnish has now been discovered."

In spite of the general belief that the old Cremonas owe their excellence of tone to their age, the most enlightened experts now hold this notion to be one of the many popular errors that the 19th century has exploded, and declare that it is to the varnish which consolidates and unifies the fibres of the wood of which the violin is made; that purity of tone must be ascribed. *The varnish gives resonance, and resonance is the parent of excellence in tone.*

The Tottenham Violins exhibited by their inventor, the undersigned, at Paris, in 1889, Edinburgh, 1890, and recently at the Royal Aquarium Musical Exhibition are admitted to be extremely well made, and since in them the expert cannot help recognising the phenomenal fact that the long sought for qualities of the Cremonese Violins are reproduced in them, those who still hold to the "length of age" theory are driven to account for these phenomena by attributing them to excellence of manufacture. The inventor has no reason to deny that the materials of which the Tottenham Violin is made are the most excellent that money can procure, and the workmanship the best that can be got from a man who has during a lifetime worked *con amore* at this one object, and devoted to it all the powers that God has endowed him with, yet he declares his unshakable conviction that it is not to any excellence of manufacture, but solely to his re-discovery of the lost secret of the Cremona varnish that the new Tottenham Violin owes its perfect reproduction of a tone only elsewhere to be found in violins more than 150 years old.

It is a fact that an expert who has once learned to recognise the real Cremona varnish can never mistake for it any substitute, unless it is of the identical composition of the ancient varnish. The inventor of this *Cremonide Violin*—a product of to-day—is no hesitation in asserting that the varnish used on it has the identical composition of the varnish used on the old Cremonese instruments, and he invites all who believe themselves able to identify the real Cremona tone, and the varnish its cause, to come to Tottenham, and see the reproduction of the old varnish, and with it hear the reproduction of the old and justly prized tone in the NEW TOTTENHAM VIOLIN.

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